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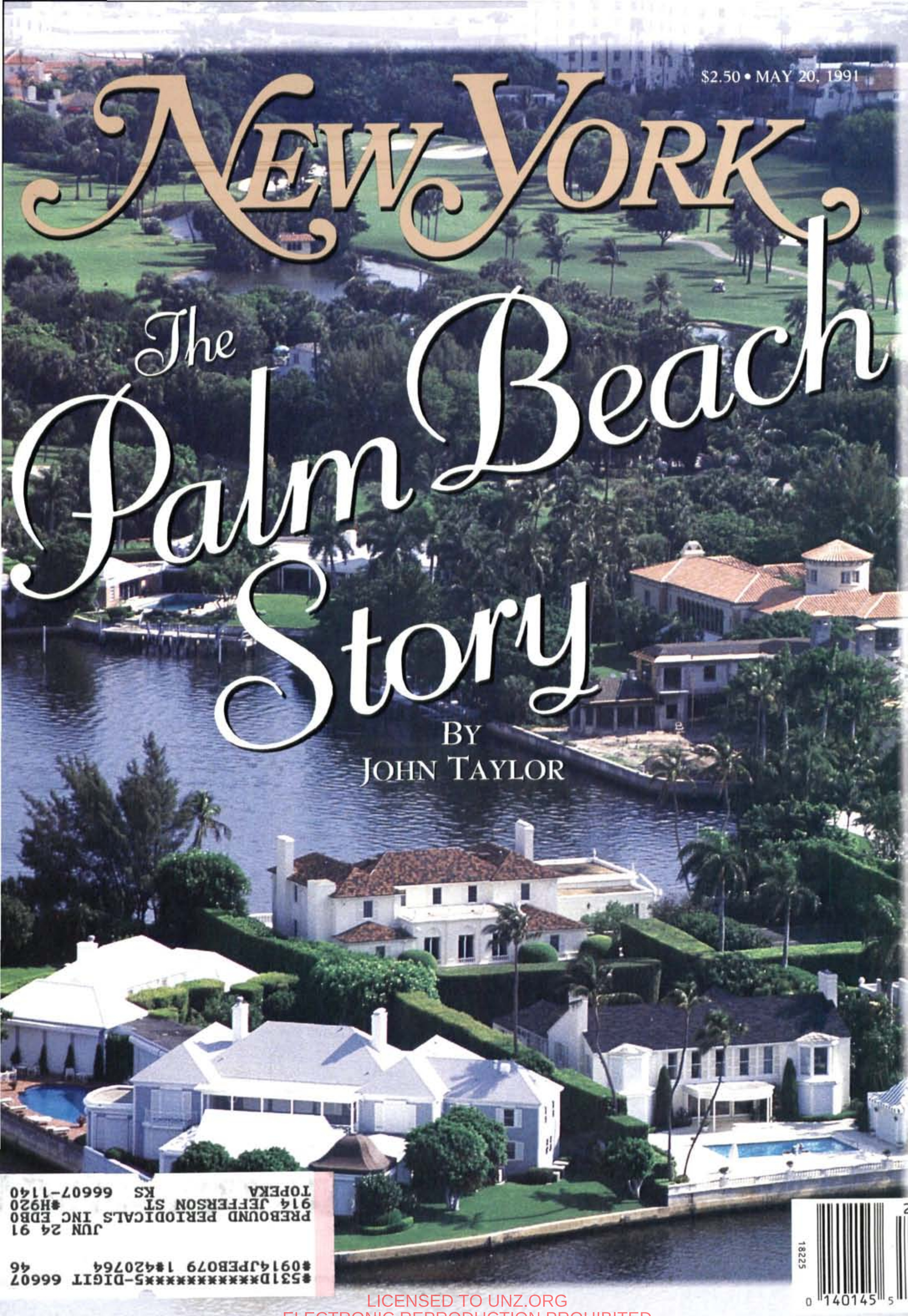

The Palm Beach Story

BY JOHN TAYLOR

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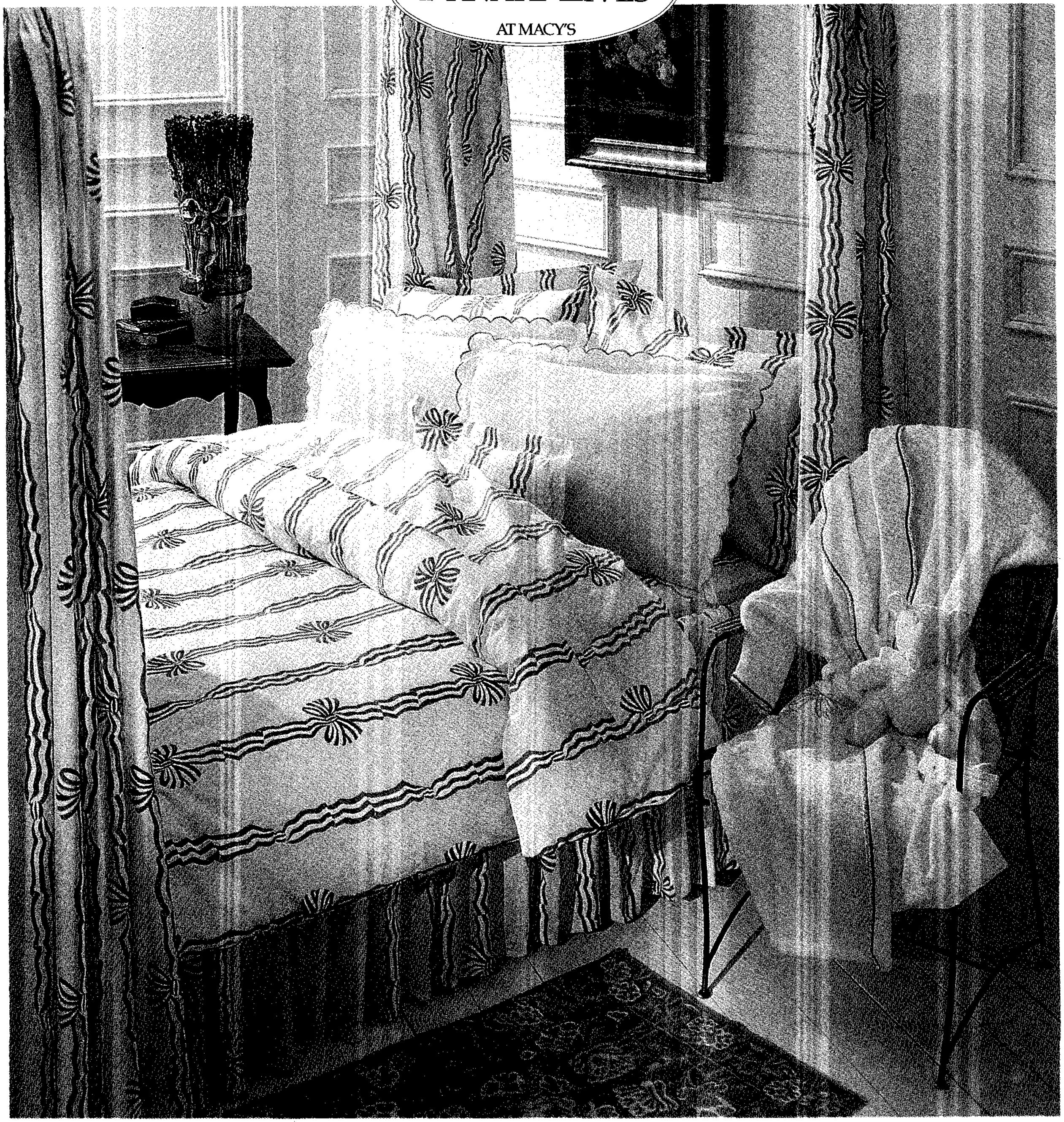

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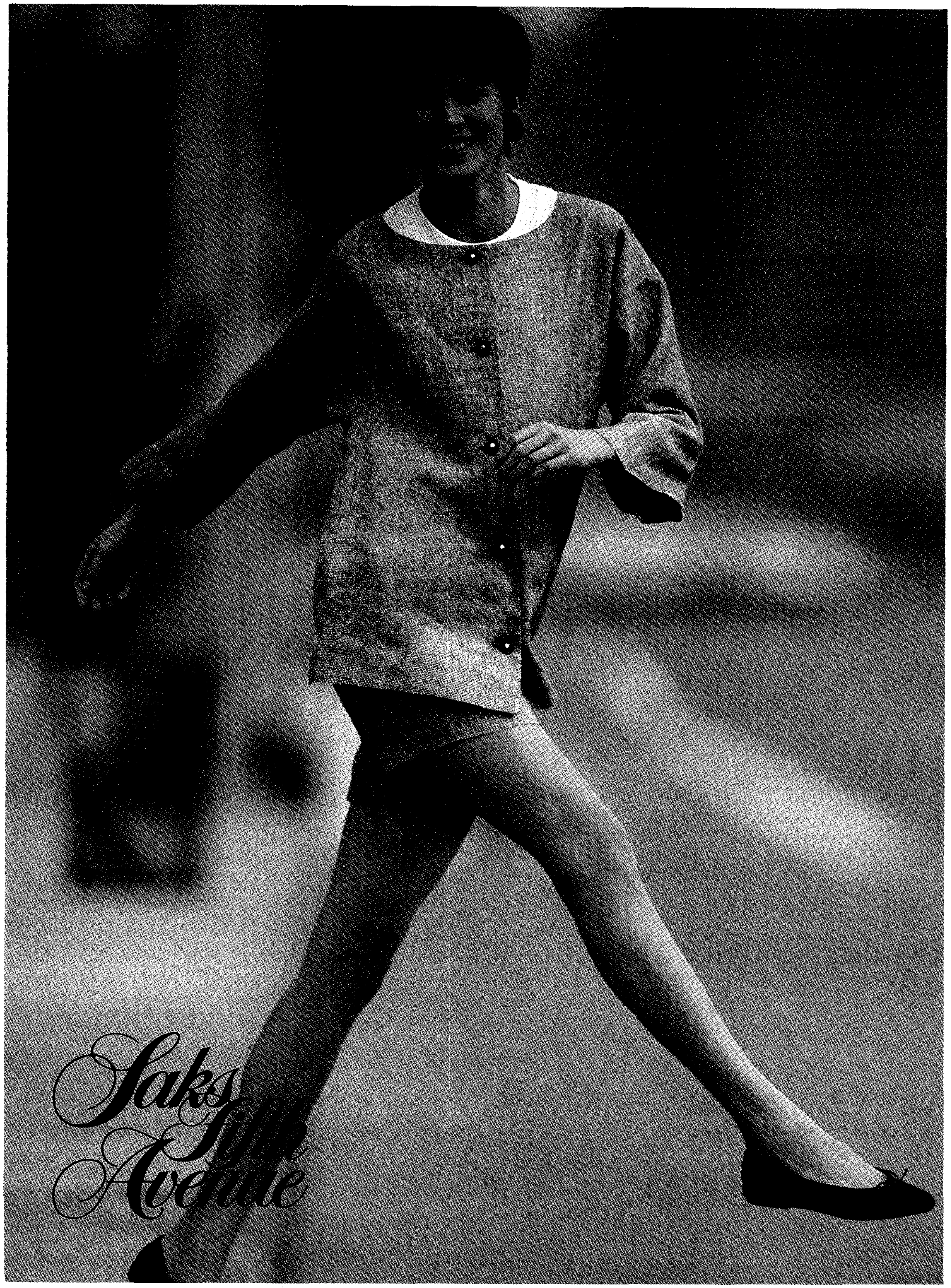

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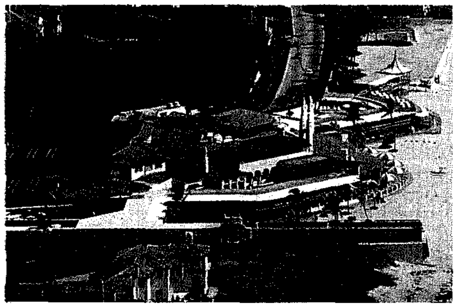

ery year, from ovember to April, e Palm Beach Sto- creaks on. It's a medy of manners, school for scandal. nd this season, ith the Kennedy orm, it's the ulti- ate social study. e stars? A cast of ,000—the idle d overheated. hey talk catering. They get divorced. They drop by the Bath and nnis Club (above). There are Trumps, and mansions with names. ere, mingle with the old guard, the new guard, and wily lifeguards.

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BY IRWIN ROSS

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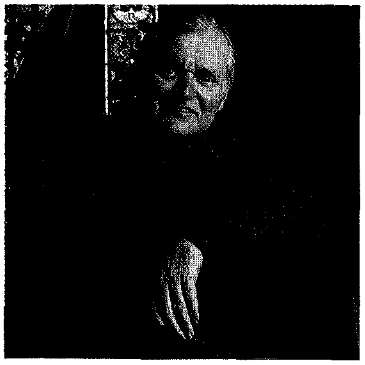
46 Poem Alone

BY DINITIA SMITH



is poetry has won nearly ev- ry major literary honor. But hat, for Heaven's sake, is it *bout*? "Any interpretation ill do," suggests John Ash- ery. A courtly, cryptic man, shbery free-associates his ay through verse. His ewest poem, *Flow Chart*, oes on for 216 pages. It's a echnical triumph, a tricky alculus of metaphor and tanza. The meaning's even rickier—because the au- hor's not telling.

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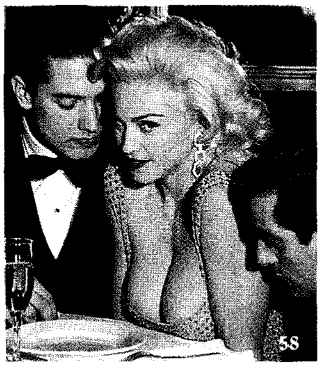

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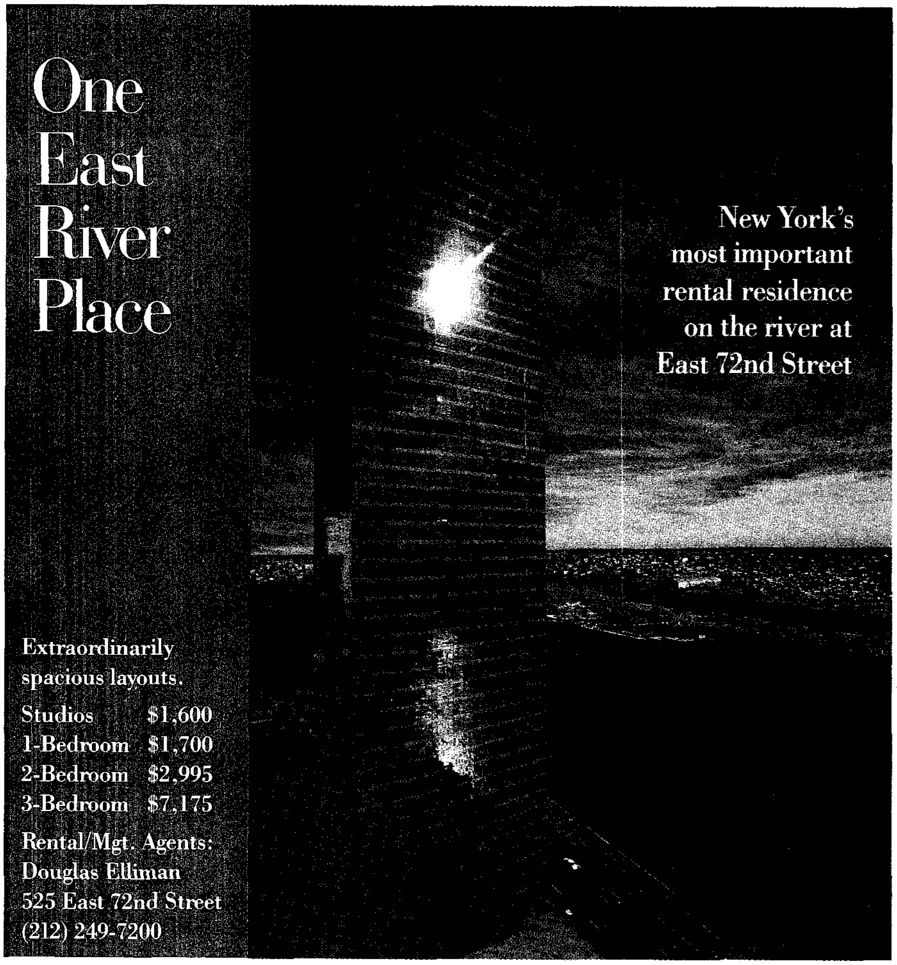

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LETTERS

A Town Called Malice?

IN DAVID HANDELMAN'S ARTICLE "THE JApanning of Scarsdale," a Japanese student says she feels "ignored" and states that the people in Scarsdale "act kind of cruel to Japanese people" [April 29]. As an American who has lived in Scarsdale for many years, I would like to assure my Japanese neighbors that they have not been singled out—most Scarsdalians aren't very friendly to one another.

J. Rothenberg
Scarsdale, N.Y.

THE STUDENTS AT SCARSDALE HIGH SHOULD be made to understand that a scholar must be respected for achievement. If the non-Japanese students at Scarsdale High can't keep up with the Japanese or other Asian students, then let them crack the books more assiduously and not seek refuge in Handelman's nostalgic recollections of what Scarsdale used to be like.

M. K. Sanoff
Scarsdale, N.Y.

I WAS VERY SADDENED TO READ "THE JAPANning of Scarsdale." If David Handelman had taken a closer look at the elementary schools, he would have learned of warm friendships between Japanese and American children; the numerous Japanese mothers working as much-needed volunteers in our school libraries; the Japanese mothers and fathers working alongside other parents at PTA fund-raisers and making origami and cooking presentations to classes; and the lovely gifts left behind by Japanese families in fond remembrance of our community. As an English as a Second Language teacher in Scarsdale for the past eighteen years, I have always felt that our American students have been positive recipients of the other cultures represented in our school.

Sylvia Nissen
Scarsdale, N.Y.

YOUR SUPERFICIAL ANALYSIS OF THE SITUAtion in Scarsdale overlooks at least one salient irony that should even deepen the embarrassment of those Scarsdale residents who resent the apparent insularity of their Japanese neighbors. As an American who has lived in Tokyo, I can safely report that there are many, many Americans living in the most expensive residential neighborhoods of that city who spend the better part of their time there re-creating their lives back in the United States. They inhabit large Western-style homes; they associate almost exclusively with other English-speaking Westerners; they swim at the Tokyo American Club; they work for American and European companies; and they make little effort to contribute to community projects or otherwise assimilate into Japanese life. Few Americans in Tokyo would even consider sending their children to Japanese schools, even if they expect to stay in Japan for many years. By comparison with some American expatriates, the Japanese depicted in your article acquit themselves in Scarsdale very well indeed.

Russell J. DaSilva
Scarsdale, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

A Collective Yawn

MICHAEL GROSS'S ARTICLE "STAR BORES" reminds me of the saying "Sincerity is everything. Once you can fake that, you've got it made" [April 29]. Sting is running around trying to save the world with his music, and I'm supposed to be impressed? I want to know how involved these celebrities will be when the spotlight no longer shines on their political activity. The real heroes are the people who dedicate their entire lives to making the world a better place: Those who travel to faraway countries to ease suffering and who organize soup kitchens right here in our own backyard are the people we should be saluting.

Michael Watt
Farmingdale, N.Y.

MADONNA CICCONE IS CLEARLY THE MOST repulsive and talentless presence in show biz today. Her comparisons of herself with Marilyn Monroe are laughable. Inflicting her vampirish, muscular, and peroxided image on an innocent public only encourages both her and her tens and tens of admirers. No more Madonna covers, please!

Theodore E. Kyles Jr.
Clifton, N.J.

A Greed Apart

PERHAPS MESSRS. DEAR AND LEVY ["LETters: Eye on Tisch," May 6] might have a different perspective on Larry Tisch if they were employed by him. After his four and a half years at the helm of CBS, the company is in the worst shape it's been in many years—and it's not all due to general network malaise. Virtually Tisch's only response to the problems at CBS has been to make massive cost cuts, which are largely translated into the firing of personnel—a process at which he has excelled. In the latest round of dismissals, another 400 people will lose their jobs. Meanwhile, according to the 1991 Proxy Statement, Larry generously gave himself a percent ($60,000) raise last year. At time when company profits were off a most 69 percent, he accepted a bonus an additional compensation totaling close t $600,000! Normally, bonuses are awar ed for superior performance, but perhap this billionaire needed the money. Tisc also persuaded the CBS board of directo to use the money realized from the sale CBS Records to buy back almost half CBS's outstanding stock, thereby provid ing the Tisch family with a windfall profi A less avaricious chief executive migh have used some of that money to acqui other income-producing assets for th company. Yes, as Julian Levy notes in hi letter, Larry Tisch is a "brilliant man,' and as Noach Dear suggests in his letter he may even keep a "modest profile' when he's not having his name carved i stone on hospitals and museums, but doe this make him a nice person? If gree equals nice, Larry is an angel.

Name withhel
Manhatta

IF LARRY TISCH IS SO DEDICATED TO TURN ing CBS around as he keeps saying he is why doesn't he take a pay cut to $1 pe year, as Lee Iacocca did eleven years ag to save Chrysler? I don't think Tisch needs the money.

Dinah Harris
Manhattan

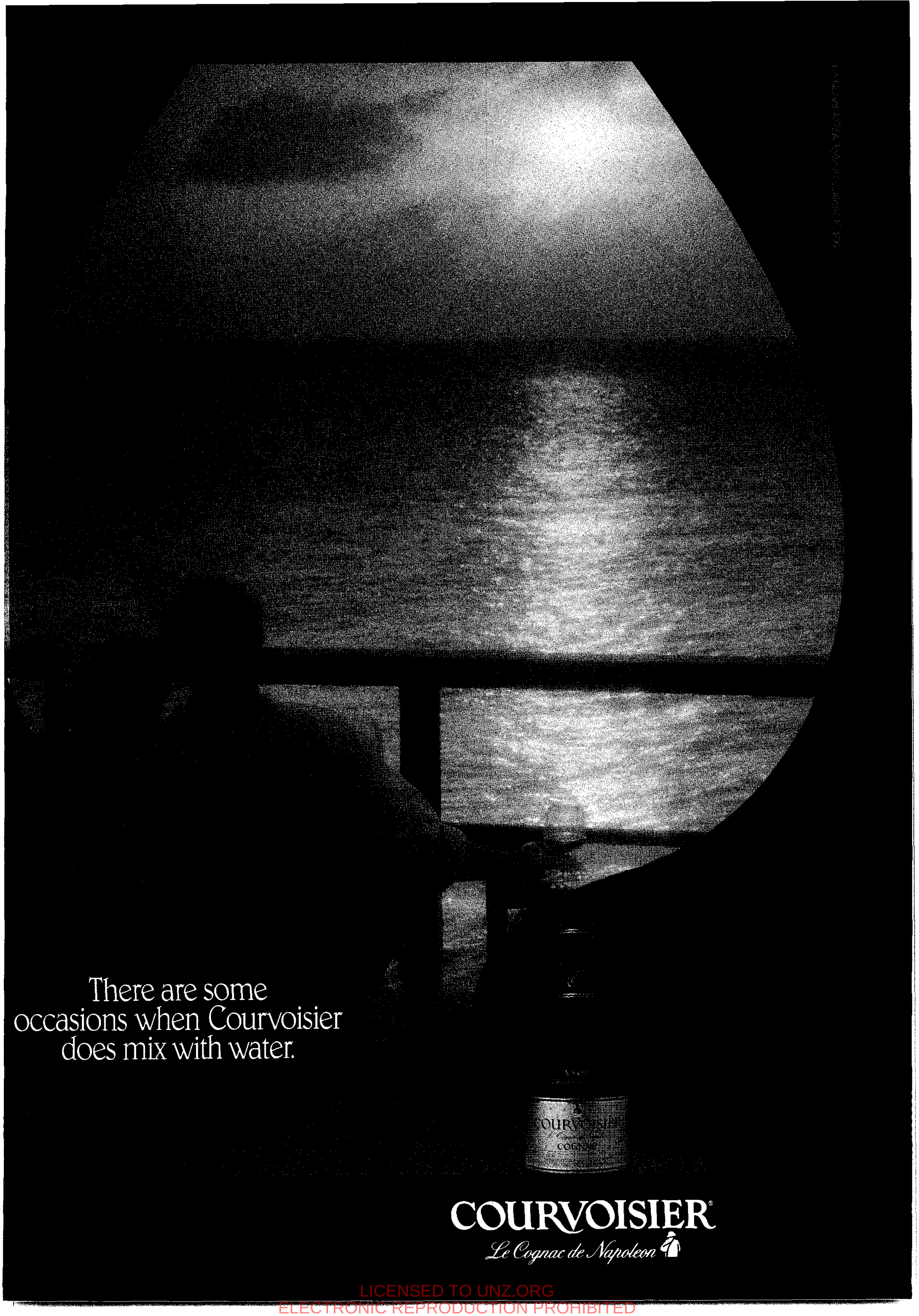
Silent Film Stars

I FIND THE DEBATE BETWEEN DAVID DENBY and his critics over the artistic merit of the work of the blacklisted versus the work of "friendly" witnesses to be entirely ridiculous ["Letters: The Rat Pack," May 6]. Of course, the writers and directors who snitched produced a better body of work—they got to make the movies at the height of their artistic powers. It's hard to create cinematic masterpieces when you're forced to work under an assumed name or live on the cheap in Europe. Whether or not the blacklisted created art or trash, I admire those who made the ethical choice. I'll take personal scruples over selling out any day.

Judith Harman
Miami, Fla.

Century 21

DUE TO A TYPOGRAPHICAL ERROR IN THE "Clothing" section in the "Ultimate Insider's Guide to Sales and Bargains" issue [May 6], the telephone number for **Century 21** in Brooklyn was listed incorrectly. The correct number is (718) 748-3266.


There are some occasions when Courvoisier does mix with water.
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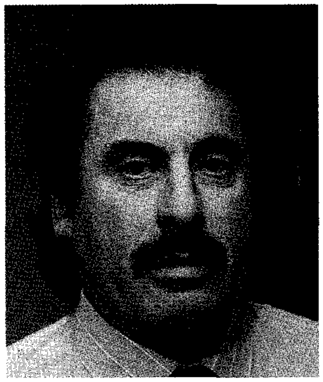
INTELLIGENCER

BY JEANNETTE WALLS

THIRD DEGREE...ROOMS WITH VIEWS...PHIL FUROR...A HIGHER AUTHORITY...NORSE MYTH?

AROLYN WARMUS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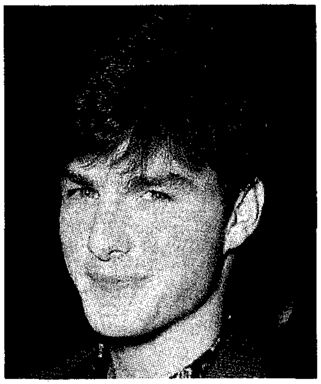
MARY MCFADDEN


TOM CRUISE

WARMUS HUNTING FOR NEW LAWYER

Carolyn Warmus avoided a conviction in the "Fatal Atraction" murder case, but hat doesn't mean she's stickng with her lawyer. The choolteacher, who is accused f killing her former lover's wife, is talking to other lawers about defending her if he's tried again, according to source. A mistrial was delared April 27 when jurors ailed to reach a verdict after leven days.

Warmus could not be eached, but her lawyer, Daid Lewis, doesn't deny a posible change. "Our practice is o suggest new counsel. If here is a retrial, I imagine hat that recommendation would be taken," he says. "I don't know whether someone has been selected or retained or not." On May 29, Judge ohn Carey will review Lewis's equest to have the charges against Warmus dismissed.

THE LUXE LIFE OF A LOCAL LOBBYIST

New York City is facing deep cuts to close a $465-million budget gap, but business is booming for Sid Davidoff, who lobbies city officials on behalf of private firms.

Davidoff & Malito won huge consulting contracts for clients in 1990, earning $1.64 million in fees, according to the city's Lobbying Annual Report. The report created a stir because partner Davidoff was a regular tennis partner of Mayor David Dinkins.

That controversy apparently didn't hurt business. Davidoff & Malito has moved from its 15,000-square-foot offices at East 42nd Street to more luxurious quarters at 605 Third Avenue, near 39th Street, with views on all sides. "Yes, they're doing well," says a spokesman for the firm. "That's no secret."

ASSOCIATE EDITOR:
DEGEN PENER

DONAHUE LEAKS MADDEN MCFADDEN

Mary McFadden is feeling betrayed by another man: Phil Donahue.

The fashion designer, who is in the midst of a messy divorce from her young husband, Kohle Yohannan, gave the talk-show host an exclusive interview two weeks ago, but only after *Donahue*'s producers agreed not to rebroadcast any of the footage or provide it to other shows.

Hours after an agreement was signed, however, both WNBC and WPIX were showing clips. "Mary McFadden chose that forum to make a onetime response," says McFadden's spokesman, Matthew Rich. "She didn't want to appear to be everywhere." According to Rich, the show was planning to use the footage again during Yohannan's appearance on *Donahue*, but McFadden's lawyer threatened legal action.

"[McFadden] seemed very happy," says a *Donahue* spokeswoman. "[The other shows] did not get tapes from us." WNBC, which carries *Donahue* in New York, confirmed that story, but a WPIX spokesman says the show gave the tape to the station directly.

PUTTING THE FEAR OF GOD IN *ET*'S SOURCES

Entertainment Tonight has killed a segment on the Church of Scientology, says a source, because no celebrity Scientologists would speak on the record about the sect. Tom Cruise, Kirstie Alley, Mimi Rogers, and John Travolta are Scientologists, and according to a stinging exposé in *Time* magazine, some high-profile members are afraid to defect for fear that details of their private lives will be exposed.

"It wouldn't surprise me if *Entertainment Tonight* executives were afraid to run the piece," says Richard Behar, who wrote the *Time* article. "No sooner did the story hit the stands than Scientologist private eyes started telephoning or showing up at the homes of sources named in the story."

"All our pieces have celebrity elements," says a spokeswoman for the show, who adds that the segment is "still in the works." Although she wouldn't specify who had been approached, she acknowledged that producers haven't found a well-known Scientologist for the segment. "Until we get celebrities to sit down with us, it's not an *Entertainment Tonight* story."

DROPPING ANCHOR, RAISING RANCOR

Norwegians tend not to be a controversial group—except in certain Sutton Place neighborhoods.

"We're locked in a bitter battle with the Norwegian Seamen's Church," says Pat Goldstein of the East 52nd Street Neighborhood Preservation Committee. At issue are the church's development

Photographs: left to right, Gamma-Liaison; Stan Honda/New York *Newsday*; Douglas Kirkland/Sygma; Geoffrey Croft/Outline.

PARTON'S PAIN...CULINARY CONFUSION...BOOK NOTES...CONNIE'S GOT TO BE KIDDING

plans for two brownstones it bought on the street between First and Second Avenues. The organization is moving its headquarters there and plans to put on new façades and obscure some gardens with a chapel.

"They want to cover the buildings with a tacky white façade and some sort of hideous stained glass," says Goldstein. "It will look like a Las Vegas chapel circa 1956."

She adds, "It's called a church, but they plan to have business conferences and trade shows there. The brochure they're handing out makes it sound more like some sort of men's club masquerading as a religious institution. A floor plan that I saw called for a billiard room in the chapel." A church spokesman didn't return calls.

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DID *VANITY FAIR* DO DOLLY DIRTY?

Dolly Parton is the current *Vanity Fair* cover girl, but someone who was at the photo shoot says things were not always harmonious between the country singer and celebrity photographer Annie Leibovitz.

"They kept trying to make Dolly look like Madonna," says Tony Chase, who does the star's wardrobe and designed a beaded gown and forties-inspired clothes for the shoot. "They kept trying to put this garbage on her from thrift shops, like stained tap pants or junky jewelry. They were trying to get her to wear these tacky, gaudy things, and I could tell she was suffering. Dolly's the sort of person who won't complain, but she was near tears. Finally, they let Dolly be Dolly and got some great pictures. Dolly didn't want to discuss it afterward, but she told me she'd never do anything like that again."

"As far as we're concerned, the shoot went beautifully," says a *Vanity Fair* spokesman. Parton's spokeswoman says, "As far as we know, the shoot went well, and Dolly's happy with the results."

……

ALISON AND ALLISON GO TOQUE TO TOQUE

The owner of Alison on Dominick thinks the name of a new restaurant on Shelter Island is more than just coincidence. When Alison Price heard that Len Allison and Karen Hubert (formerly of Huberts) were opening Allison on Dering Harbor, she contacted her lawyers. "Alison thought they were friendly competitors," says Price's spokesman. "Now she finds they're unfriendly rivals." Allison says he's not changing the name: "I don't [think] anyone would confuse me being in Shelter Island with her being on Dominick Street."

HEY, MR. TAMBOURINE MAN, PLAY IT AGAIN

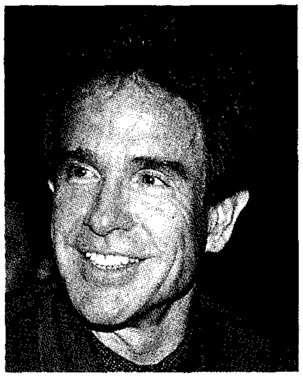
William "Captain Kirk" Shatner was almost persuaded to repris his infamous cover of "Mr. Tambourine Man," but the talks fel through because of a disagreement over money. Shatner's rendition, from his 1968 album, *A Transformed Man,* is singled out i the new book *Worst Rock 'n' Roll Records of All Time,* an publisher Steven Schragis had hoped to get him to belt out th song at a party in June. "There's a lot of competition to have th most interesting book party during the American Bookseller Association convention, and we thought this would be a bi draw," says Schragis, the head of Carol Publishing. "Bu Shatner's people started getting cold feet. They said, 'He think it's funny, but what's in it for him?' I said, 'Money, of course. They wanted $20,000 plus expenses. I offered $10,000, including expenses. They turned it down, but maybe it's for the best.' Shatner's agent says he mentioned a figure but never heard back from Schragis. . . . Kitty Kelley apparently didn't want to g head-to-head with Bob Woodward. Kelley was alarmed when she found out that her publisher, Simon & Schuster, was bringing out Woodward's new book, *The Commanders,* at around the same time as her own biography of Nancy Reagan, according to a source, and she demanded that her book be moved up. An S&S spokeswoman says, "There was no point where they would have come out together. You are always mindful of spacing out the big books on your list." Kelley's response was more Ronald Reagan–esque: "I don't really remember," she says. "I don't think they are even related."

……

CHUNG'S CHOICE: BEATTY OR POVICH

Warren Beatty's former flings keep coming back to haunt him. Tabloid-television host Maury Povich says that when he was wooing his current wife, newswoman Connie Chung, she was also dating Beatty. In an interview that will be broadcast this week, former *Current Affair* host Povich confessed to WWOR–TV's Pat Collins that in the late seventies, he and Chung had a commuter relationship while she tried to figure out whom she'd keep dating. "Povich said Connie was going to kill him for telling the story," says a WOR insider. "He also said that Connie left word that if Warren called when she was with Maury, she was to be told that 'Walter' called. Maury said he was wondering why Walter Cronkite kept calling Connie Chung."

DOLLY PARTON


WARREN BEATTY

WILLIAM SHATNER

KITTY KELLEY

Photographs: left to right, Frank Trapper/Sygma; Alpha/Globe Photos; Isaiah Wyner/Outline; Adam Scull/Globe Photos.

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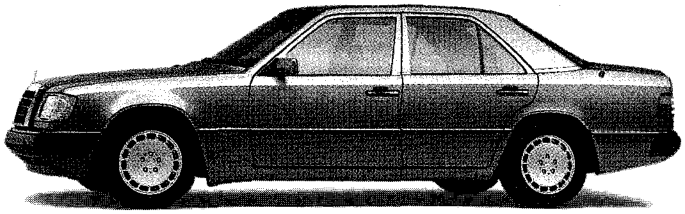

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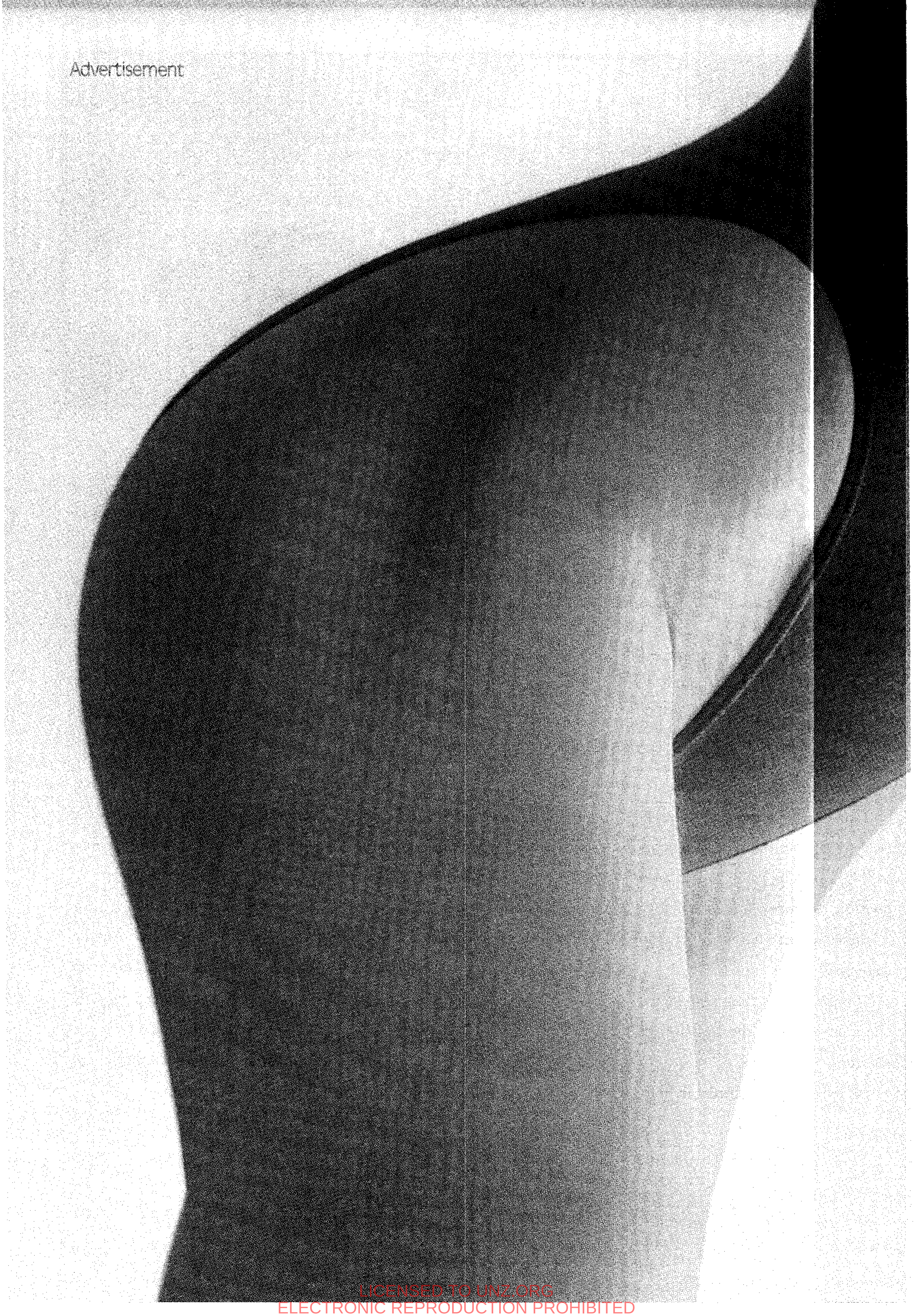

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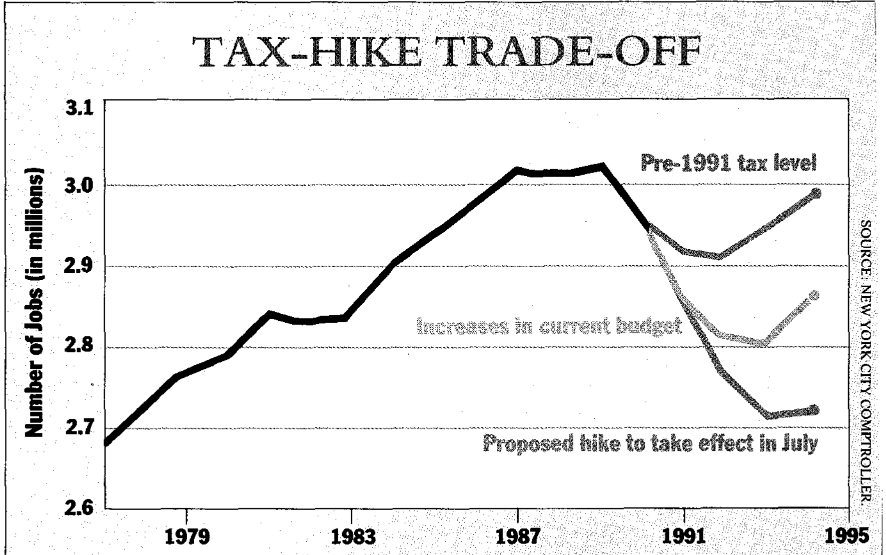
The Bottom Line/Christopher Byron

WRONG-WAY DINKINS


TAX-HIKE TRADE-OFF

SOURCE: NEW YORK CITY COMPTROLLER.

The more that taxes are raised in New York's declining economy, the more that employment suffers and the longer it will take for the city to recover.

STAGGERING TOWARD A TAX HIKE

“DON’T GET ME WRONG. I’M NOT ADVOCATING a Financial Control Board takeover,” said City Council President Andrew Stein during a chat last week. Then he went right ahead and sort of advocated it anyway: “But I also don’t think the board should be looked at as a complete pariah. We should be viewing it as a way to maximize state assistance to the city.” Welcome to a fence-straddle we’ll probably be seeing more of in coming days—and not just from Stein, either—as the city’s fiscal woes deepen.

Everyone knows that a control-board takeover of New York City’s finances would be unpleasant. But in talks around town last week, one began to detect a private, dawning awareness that there may simply be no alternative.

It’s a feeling that seems almost certain to grow in the aftermath of the mayor’s well-intentioned but basically helpless-sounding televised plea last week that New Yorkers make sacrifices and share the burden “for the good of this city.” Otherwise, warned the mayor, there would be layoffs beyond counting; streetlights would be dimmed, libraries closed, drug programs halted, and the restored Central Park Zoo closed down.

Though the mayor focused his rhetorical energies on the city’s residents, the real message seemed directed at Albany—as if New York, like Blanche DuBois, had no choice but to insist upon its grandeurs and await the kindness of passing strangers.

He might have tried a different tack. Rather than plead with the state legislature to pass the governor’s budget and get some aid flowing down to the city, the mayor might have announced a program of property-tax concessions to lure back businesses that have left New York. Or he could have offered similar concessions to companies still here, to encourage them to help finance and directly manage various cash-starved city programs. Or, rather than fret that he might be compelled to suspend for a year the city’s wasteful, ineffective, and hugely expensive recycling program, he might have put it on hold indefinitely—and not sounded terribly upset about the matter, either.

He could have done all this, and more. But he chose instead to outline what amounted to a plan of simply staggering along until (presumably) the good times returned and the city could go back to being good old tax-and-spend New York. In a way, it’s not surprising, for staggering along has been the economic hallmark of the administration from the day Dinkins took office.

In one area after the next—from property-tax increases to pay for new cops to letting teachers loot their own pension fund to pay for a 5.5 percent salary increase—the economic and fiscal-policy initiatives of the Dinkins folks have made the bad situation handed over from the Koch people that much worse.

At the heart of the problem lies the city’s tax policy—a situation that long predated the arrival of Dinkins, but one the mayor’s January tax package threatens to make even worse.

As a report released the other day from the office of city comptroller Elizabeth Holtzman makes clear, the tax burden on New Yorkers is way too high now—roughly twice that shouldered by citizens elsewhere in the U.S. But to help balance the fiscal-1992 budget, which begins in July, the Dinkins administration in January proposed $580 million in new taxes, on top of roughly the same amount already set to take effect from earlier actions.

A “briefing document” handed out a week ago by the administration bore a footnote erroneously stating that the $580 million *included* some $346 million in property-tax increases for 1992, as well as $1.3 billion more for the period from fiscal 1993 through fiscal 1995. But the new proposed increases are in addition to—and separate from—those earlier hikes.

A report out last week from the newly formed Taxpayers for an Affordable New York, a business group created to oppose the increases, reveals just how severe an impact the tax hike would have on individual New Yorkers. Not counting the increases proposed for July, a typical New York family with two dependents and an annual gross income of $50,000 currently pays 22 percent of that income, or $10,977, in combined local, state, and federal taxes. As of July 1, such a family will be shelling out $579 more. This 5 percent increase in the combined tax burden is actually more than a 9 percent increase in the local-tax share.

According to the Holtzman study, taxation of that magnitude would be a disaster, wiping out perhaps as many as 265,000 private-sector jobs by 1994, bogging down the economy in a state of seemingly permanent decline even as the rest of the nation once again begins to grow.

By last week, the media had finally begun to wake up to the ruinous implications of that fact. TAX PACKAGE TOO TAXING, announced a widely quoted article in *Crain’s New York Business*. FOOTNOTE IN DINKINS PLAN: $1 BILLION PROPERTY TAX RISE, headlined a catch-up story a day or two later in the New York *Times*.

If the idea of raising taxes in the middle of an economic downturn sounds familiar, that’s because it is. Think back to last autumn, when George Bush finally pressured Congress into going along with his shoot-yourself-in-the-foot scheme for raising taxes, instead of cutting spending, as a way to eliminate the federal deficit. Now the deficit is larger than ever, and the conomy is in recession to boot—a reces- on that began, coincidentally, the very ionth that Washington started tying it- elf in knots over Bushonomics.

Nor is this escapist entertainment con- ned to New York and Washington. Wher- ver one looks, one finds politicians unable o face the fact that the days of tax-and- pend are over. On a per-capita basis, Con- ecticut is the richest state in the nation. ut even it has been living beyond its ieans, and last week in Hartford, its pols vere wrestling with a looming deficit that s, proportionately, at least twice as large as he one facing New York City residents.

"If we don't cut down the size of state overnment this year, it will never get lone," warns Judith Freedman, ranking enate Republican on the Connecticut egislature's Appropriations Committee. reedman has fought tirelessly to curb the xcesses of her colleagues, yet as of now t's a toss-up whether there has been any oint to her efforts. Capital nose-counters n the General Assembly are wagering ven odds that instead of a cut in spend- ng, Connecticut's residents will wind up vith steeper levies than ever—perhaps in he form of a state income tax to augment i state sales tax, already said to be the iighest in the nation.

Raising taxes in a weakening economic nvironment is almost invariably a pre- cription for disaster. For proof, one need ook no further than the devastating im- act that Bush's 10 percent "luxury tax" ias had on the pleasure-boat industry. Sales of yachts costing $100,000 or nore—the target of the tax—were already weak when the levy went into effect this past January. Yet since then, the tax has virtually destroyed the industry.

Surveying the wreckage, some people may find it satisfying to think that certain rich folks will no longer be sipping martinis from the fantails of their fuel-guzzling megatoys. But as the industry has shriveled, some 19,000 jobs have been wiped out as well—all for what is currently estimated to be an infinitesimal $8-million net cash inflow to the U.S. Treasury.

Liz Holtzman's report on New York's tax future leaves little doubt that something of that magnitude is what now awaits the city as well: a tax hike that brings in little net revenue while wiping out jobs by the thousands. Holtzman herself comes across as something of a word-mincing disappointment on the subject, unable to own up to the implications of her report. Ask her for policy suggestions and she responds vaguely about needing to "balance the budget in the least painful way possible" for the most "robust growth" later on. But clearly, another tax increase will not be the answer to anything—and even if many of the city's elected officials don't yet want to admit it, the comptroller's own report plainly spells out the truth. ▬

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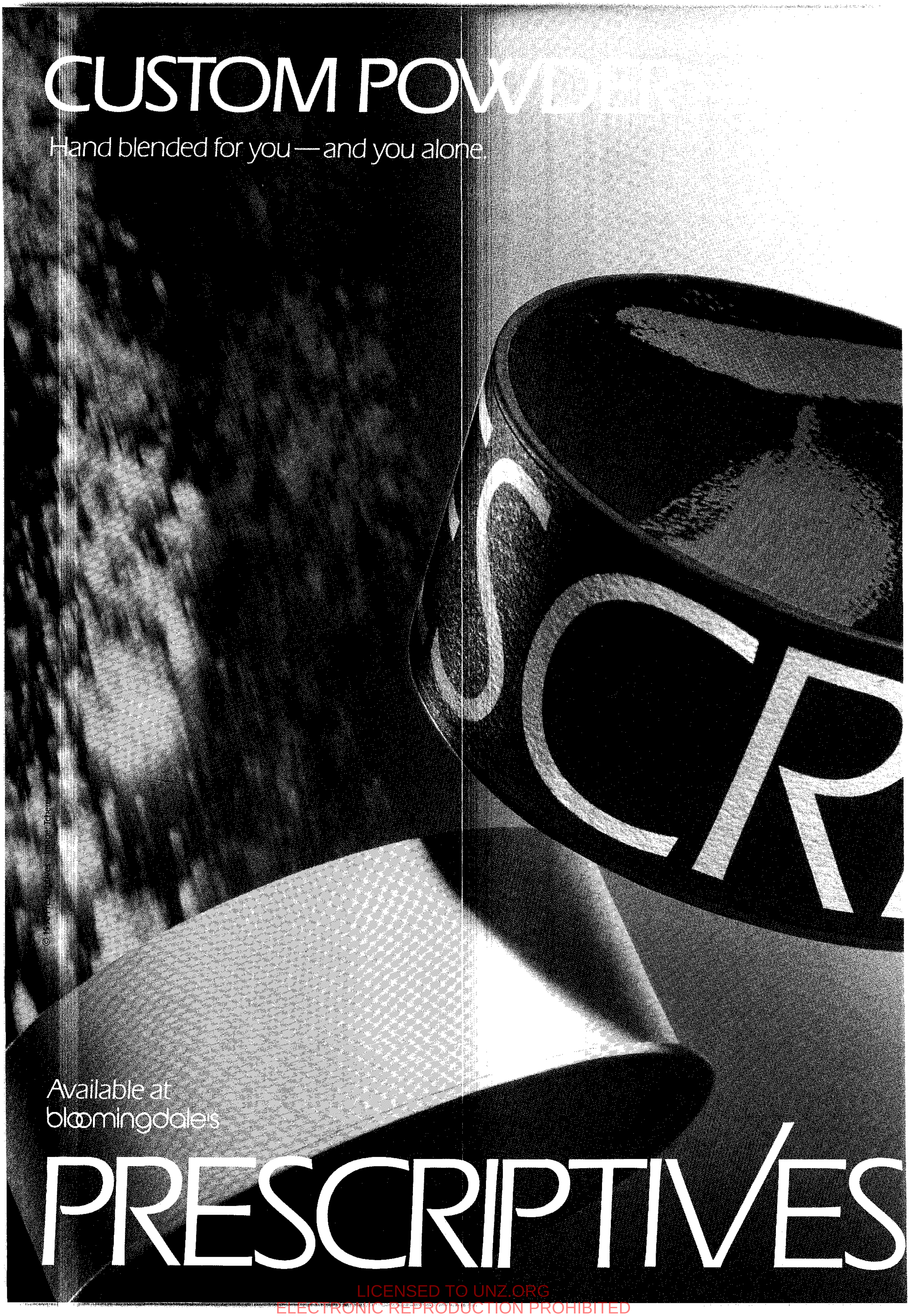

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FUDGING IT

DEMOCRATS AND QUOTAS

OF ALL THE WONDERFUL, SMARMY THINGS we have learned about John Sununu in recent weeks, perhaps the smarmiest and most wonderful has been largely ignored: He favors racial quotas.

It's right there in Bob Woodward's new book, *The Commanders.* Sununu tells Dick Cheney, the newly appointed Defense Secretary, that "the White House wanted 30 percent of the remaining top 42 jobs in the Defense Department to be filled by women or minorities."

Imagine that. Sununu has been a happy warrior against the Civil Rights Act of 1991 (which, in reality, is a slight, peripheral, lawyer-enriching attempt to coerce businesses into hiring more women and so-called minorities). He has called it a "quota bill" and gone so far as to interrupt negotiations between big business and civil-rights lobbyists searching for compromise wording.

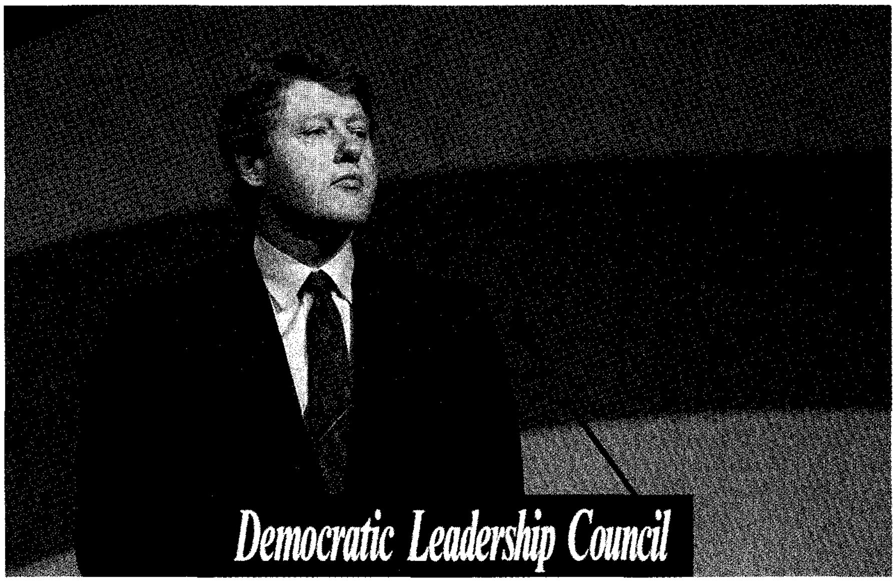
But Woodward's revelation offers a more subtle lesson as well, one that won't come as a surprise to many of the alienated, cynical white working-class sorts—George Wallace's old crowd—whom the Republicans have been courting for the past twenty years: No matter the occupant, the White House is part of the liberal Establishment. It is at the heart of what the columnist Joseph Kraft used to call "Big" America, the mega-institutions that dominate the society. It plays by the same rules as big business, the media, and academia. And in Big America, there has been a quiet, largely admirable, decision to promote racial integration at all costs, even if it means the informal imposition of hiring quotas. George Bush's Defense Department, like IBM or Harvard, would seem intolerably racist and archaic if it didn't have a significant number of women and "minorities" on staff.

This essential reality of American life makes the Democrats' insistence on passing the teeny-weeny Civil Rights Act rather mystifying. For one thing, it is an effort to *mandate* a result most large institutions already are trying to accomplish (if only there were more semi-literate high-school graduates). For another, it's terrible politics—too many losers, too few winners. For a third, it has the unintended consequence of crippling many of those it intends to help—they become official "victims," with a ready-made excuse for alienation and failure. Most important, though: It's morally wrong. Government shouldn't make distinctions on the basis of race, no matter how well intentioned.

But the Democrats persist—even the relatively sane, moderate sorts who gathered last week in Cleveland under the banner of the Democratic Leadership Council. This is a group that formed after the Mondale debacle of 1984, in search of a more mainstream path to the presidency. It was populated mostly by high-profile Southerners at first—Chuck Robb, Sam Nunn, Al Gore, Dick Gephardt—but it has expanded over the years and become a haven for Democrats trying to transcend the party's interest-group *myopolitik* and find ways to lure back the middle-class voters lost to the GOP.

In recent years, especially since it spawned a think tank called the Progressive Policy Institute, the DLC has been an island of creative thinking in a listless, liberal sea—but the group's political awkwardness, and defensiveness over its pallid southern roots, usually overwhelms its policy smarts.

And so, last week's DLC convention was—if you read the press—mostly about racial quotas and whether or not Jesse Jackson should be allowed to speak (he wasn't, a refreshing departure from the patronizing hypocrisy of previous years). The quota debate was relatively brief but agonizing and instructive: It shouldn't have come up in the first place. Most DLC types aren't thrilled about the Civil Rights Act, but they feel compelled to support it, lest they be branded . . . Southern White Boys (or, as the Reverend Jackson has it, Democrats for the Leisure Class).



FIRST CATTLE SHOW: *Clinton shows off some wonky stuff.*

Boxed in and defensive, they felt a need to spell out just exactly what they didn't support: quotas. A resolution was introduced that, among other things, opposed "discrimination of any kind—including quotas." This seemed gratuitous to some, especially the few blacks in attendance (most of them corporate lobbyists; far too few of them ideological soul mates, like Congressman Mike Espy of Mississippi). One delegate from Pennsylvania said the wording was an affront to "good English and party unity. The dash puts too much emphasis on the phrase 'including quotas.' I don't know of any Democrat who actually is in favor of quotas."

This was, of course, nonsense: "The thing is, the blacks are all in favor of quotas," said a DLC staff member working on a compromise. "But we need them. If they walk, we seem . . . you know." Yeah. The DLC, like John Sununu, knows the importance of keeping up appearances. So, it fudged the issue. The words "including quotas" were kept, but some inelegant boilerplate was tacked on, opposing discrimination and favoring the right to legal redress. "Basically, we supported the Civil Rights bill," said Espy.

Right, but the DLC had managed to do it in the most impolitic fashion—all sides were offended, and the press had an excuse to write the annual "DLC Moving to the Right; Offends Blacks, Labor" story.

Too bad. The big news was supposed to be the unveiling of the New American Choice, a sophisticated Democratic ver-

Photograph by Bill Swersey/Gamma-Liaison.

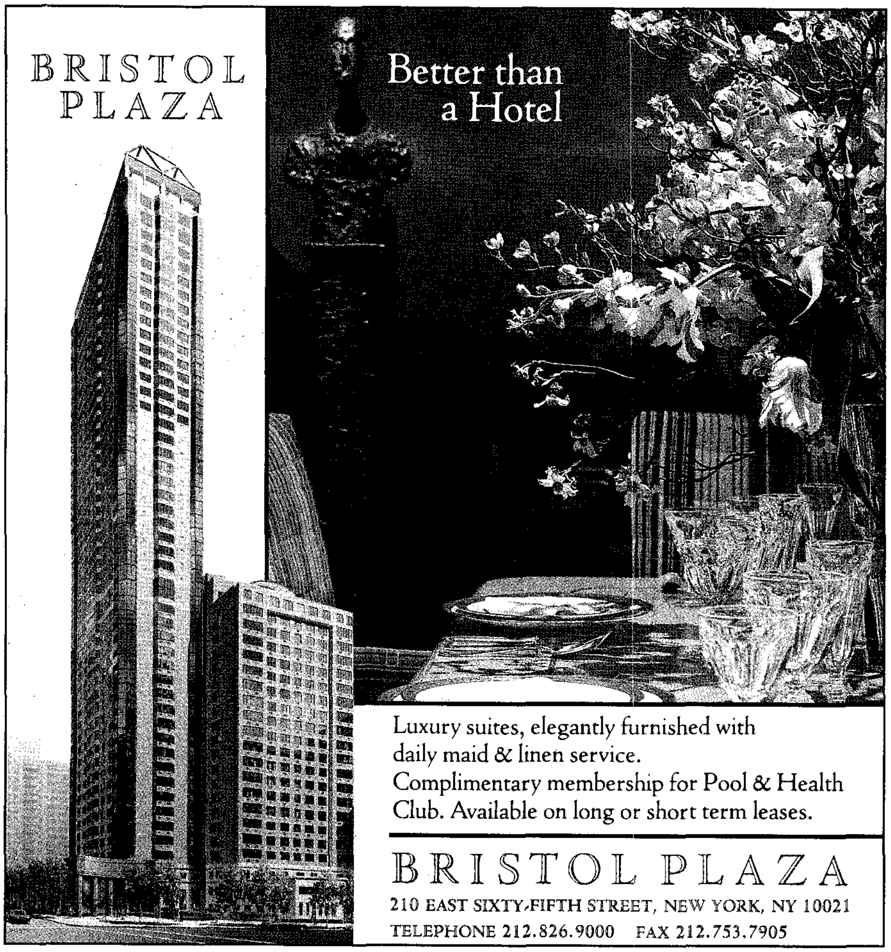
sion of the "New Paradigm" philosoph popularized by White House aide Jim Pinkerton, which attempts to make government more effective by combining altruism with market principles.

This is important—if prohibitively wonky—stuff. Certainly, it's not nearly a compelling as the war, abortion—or eve quotas. But David Osborne, a Progressiv Policy Institute fellow, has spent most o the past decade wandering the country looking at state- and local-governmen programs, figuring out what worked Quite often, he found, governmen worked best when it was forced to compete—against the private sector, agains itself (as the brilliant school-choice experiment in East Harlem has proved). Osborne's ideas, to be published next year in a book called *Reinventing Government,* may prove as influential in 1992 as Kevin Phillips's economic populism was in 1990—if anyone can figure out an accessible way to explain them.

At the DLC meeting, Governor Bill Clinton of Arkansas had the unenviable task of making the New American Choice's first sale. "In the Information Age," he said, "monopoly decisions handed down from on high by government bureaucracies are not always the best way to go. . . . We should follow the successes of our greatest corporations in eliminating middle levels of bureaucracy . . . empowering people, increasing accountability, and treating our citizens [as if they were] our customers. . . ."

Actually, Clinton did quite well. His speech easily was the best received of the convention, a matter of some import given the other, unannounced purpose of the DLC meeting: It was the first of the Democratic presidential cattle shows. Clinton, Al Gore, Dick Gephardt, Paul Tsongas, Governor Douglas Wilder of Virginia, and Senator Jay Rockefeller of West Virginia (a post-fibrillatory presidential re-assessor) all spoke. The earth didn't move. Gore produced the most dramatic idea—a soak-the-rich tax hike that would reduce income taxes for families that make less than $100,000 per year—and was positioned, as the final speaker, to send the crowd off to battle. His speech, though, was thick sludge (DLC types won't tolerate thin gruel). The crowd left wondering if Mario Cuomo was running.

A rational, sentient human would give these folks no chance at all of winning the White House in this millennium. But: The combination of George Bush's cardiovascular vulnerability, Dan Quayle's sudden prominence, the economy's persistent droop, and the passage of time since the liberation of Kuwait had the moderate Democrats feeling, well, not entirely depressed. And with John Sununu now exposed as a politically correct quota-cop, a flicker of optimism was, perhaps, not entirely out of order. ■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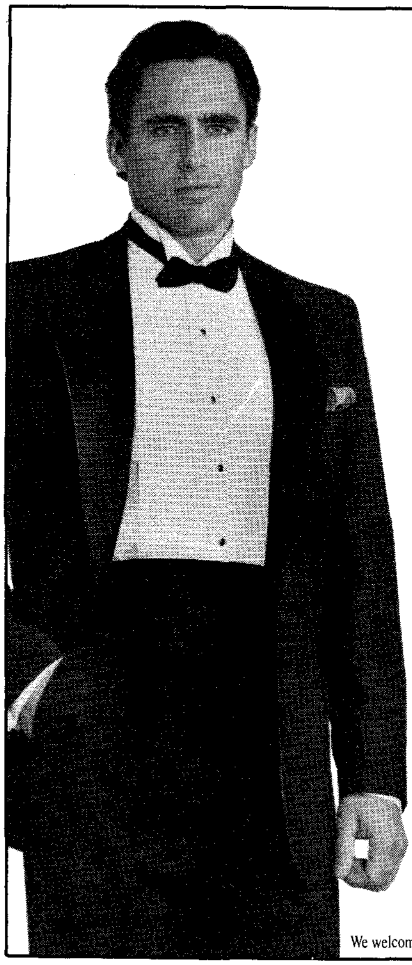
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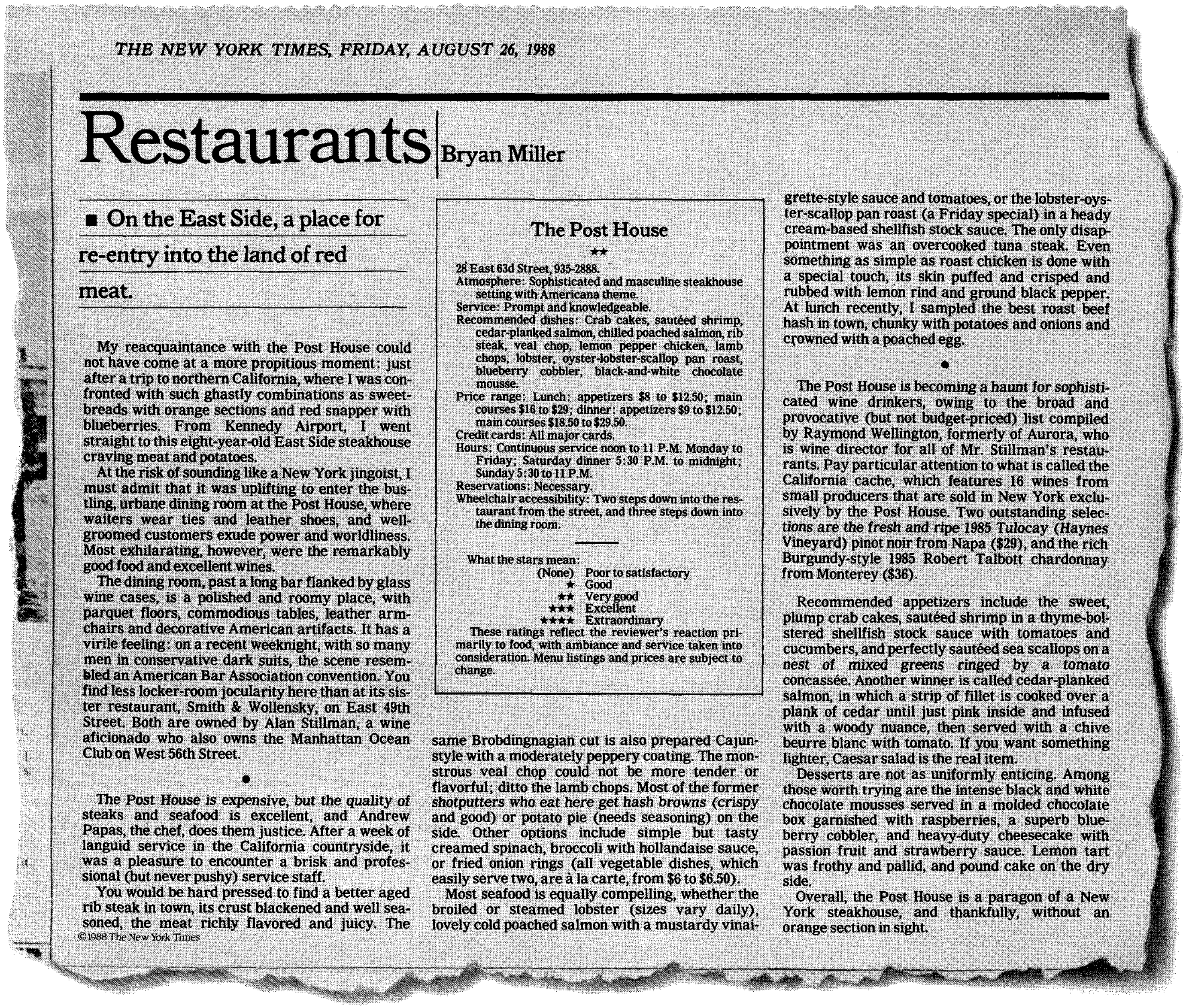


THE NEW YORK TIMES, FRIDAY, AUGUST 26, 1988

Restaurants

Bryan Miller

■ On the East Side, a place for re-entry into the land of red meat.

My reacquaintance with the Post House could not have come at a more propitious moment: just after a trip to northern California, where I was confronted with such ghastly combinations as sweetbreads with orange sections and red snapper with blueberries. From Kennedy Airport, I went straight to this eight-year-old East Side steakhouse craving meat and potatoes.

At the risk of sounding like a New York jingoist, I must admit that it was uplifting to enter the bustling, urbane dining room at the Post House, where waiters wear ties and leather shoes, and well-groomed customers exude power and worldliness. Most exhilarating, however, were the remarkably good food and excellent wines.

The dining room, past a long bar flanked by glass wine cases, is a polished and roomy place, with parquet floors, commodious tables, leather armchairs and decorative American artifacts. It has a virile feeling: on a recent weeknight, with so many men in conservative dark suits, the scene resembled an American Bar Association convention. You find less locker-room jocularity here than at its sister restaurant, Smith & Wollensky, on East 49th Street. Both are owned by Alan Stillman, a wine aficionado who also owns the Manhattan Ocean Club on West 56th Street.

●

The Post House *is expensive, but the quality of* steaks and seafood is excellent, and Andrew Papas, the chef, does them justice. After a week of languid service in the California countryside, it was a pleasure to encounter a brisk and professional (but never pushy) service staff.

You would be hard pressed to find a better aged rib steak in town, its crust blackened and well seasoned, the meat richly flavored and juicy. The same Brobdingnagian cut is also prepared Cajun-style with a moderately peppery coating. The monstrous veal chop could not be more tender or flavorful; ditto the lamb chops. Most of the former *shotputters who eat here get hash browns (crispy* and good) or potato pie (needs seasoning) on the side. Other options include simple but tasty creamed spinach, broccoli with hollandaise sauce, or fried onion rings (all vegetable dishes, which easily serve two, are à la carte, from $6 to $6.50).

Most seafood is equally compelling, whether the broiled or steamed lobster (sizes vary daily), lovely cold poached salmon with a mustardy vinaigrette-style sauce and tomatoes, or the lobster-oyster-scallop pan roast (a Friday special) in a heady cream-based shellfish stock sauce. The only disappointment was an overcooked tuna steak. Even something as simple as roast chicken is done with a special touch, its skin puffed and crisped and rubbed with lemon rind and ground black pepper. At lunch recently, I sampled the best roast beef hash in town, chunky with potatoes and onions and crowned with a poached egg.

●

The Post House is becoming a haunt for sophisticated wine drinkers, owing to the broad and provocative (but not budget-priced) list compiled by Raymond Wellington, formerly of Aurora, who is wine director for all of Mr. Stillman's restaurants. Pay particular attention to what is called the California cache, which features 16 wines from small producers that are sold in New York exclusively by the Post House. Two outstanding selec*tions are the fresh and ripe 1985 Tulocay (Haynes* Vineyard) pinot noir from Napa ($29), and the rich Burgundy-style 1985 Robert Talbott chardonnay from Monterey ($36).

Recommended appetizers include the sweet, plump crab cakes, sautéed shrimp in a thyme-bolstered shellfish stock sauce with tomatoes and cucumbers, and perfectly sautéed sea scallops on a *nest of mixed greens ringed by a tomato* concassée. Another winner is called cedar-planked salmon, in which a strip of fillet is cooked over a plank of cedar until just pink inside and infused with a woody nuance, then served with a chive beurre blanc with tomato. If you want something lighter, Caesar salad is the real item.

Desserts are not as uniformly enticing. Among those worth trying are the intense black and white chocolate mousses served in a molded chocolate box garnished with raspberries, a superb blueberry cobbler, and heavy-duty cheesecake with passion fruit and strawberry sauce. Lemon tart was frothy and pallid, and pound cake on the dry side.

Overall, the Post House is a paragon of a New York steakhouse, and thankfully, without an orange section in sight.

The Post House

★★

28 East 63d Street, 935-2888.

Atmosphere: Sophisticated and masculine steakhouse setting with Americana theme.

Service: Prompt and knowledgeable.

Recommended dishes: Crab cakes, sautéed shrimp, cedar-planked salmon, chilled poached salmon, rib steak, veal chop, lemon pepper chicken, lamb chops, lobster, oyster-lobster-scallop pan roast, blueberry cobbler, black-and-white chocolate mousse.

Price range: Lunch: appetizers $8 to $12.50; main courses $16 to $29; dinner: appetizers $9 to $12.50; main courses $18.50 to $29.50.

Credit cards: All major cards.

Hours: Continuous service noon to 11 P.M. Monday to Friday; Saturday dinner 5:30 P.M. to midnight; Sunday 5:30 to 11 P.M.

Reservations: Necessary.

Wheelchair accessibility: Two steps down into the restaurant from the street, and three steps down into the dining room.

What the stars mean:

(None)	Poor to satisfactory
★	Good
★★	Very good
★★★	Excellent
★★★★	Extraordinary

These ratings reflect the reviewer's reaction primarily to food, with ambiance and service taken into consideration. Menu listings and prices are subject to change.

©1988 The New York Times

"...Stolen Cajun Rib Steak at the Post House—a tender colossus..."
—Gael Greene

"...first class...heroic portions."
—*Gourmet*

"A prime cut above the usual."
—*Forbes*

"Steaks and chops seared to juicy perfection."
—*Town and Country*

"Two things are 'great' here—the wine list and the reputation."
—*Zagat New York City Restaurant Survey*

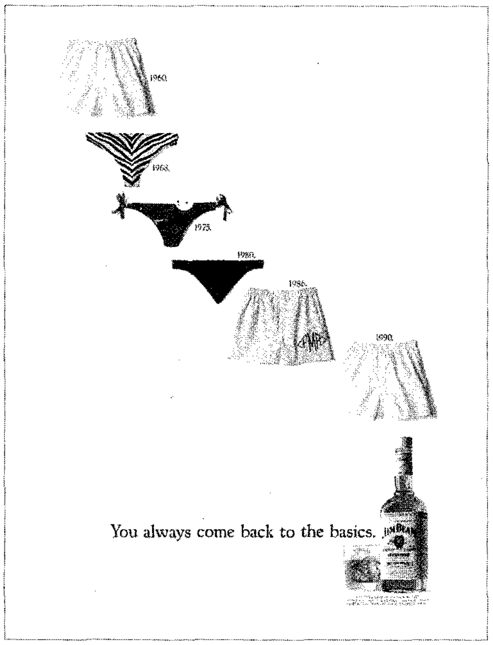
THE POST HOUSE

63rd Street between Park and Madison,
N.Y.C. Open 7 days. Reservations recommended.
Please call (212) 935-2888.

© 1990 The Post House

On Madison Avenue/Bernice Kanner

SEEMS LIKE OLD TIMES


1960
1968
1975
1980
1986
1990
You always come back to the basics.

GOING ROUND IN CYCLES: *A Jim Beam ad.*

HYPE-BUSTING ADS

"SPORTS AREN'T ABOUT GREED," DEADpans the narrator as Vivaldi and Mozart play in the background. "Sports aren't about arrogance." Nor, he continues, are they about fashion, gimmicks, big business, hype, or life and death. As he speaks, the camera flits from boys playing soccer in a town square to a tennis tantrum; from a race-car driver whose clothes are covered with manufacturers' logos to two African runners; from an athlete being arrested to a football player's funeral; from a bottle of steroids to youngsters playing baseball in a sandlot. "It's time to get back to what is essential," says the voice-over as the screen fills with shots of Adidas's new Equipment logo. "Everything that is essential. And nothing that is not," echo the print ads.

The Adidas spot, an example of Madison Avenue's latest, is a "hype-buster." Many marketers have gone back to basics, but only a few have jabbed at the icons and extravagances of the eighties.

In a new print ad for Toyota's Tercel, an attractive woman says, "Thirtysomething, twentysomething, who cares? Just give me a good dependable car for sixsomething." A TV spot flashes the words NEW VALUES while a young man notes that "times have changed. Excess is out." In another commercial, a young woman declares that "everything's changing. Wasting is out. Saving, conserving, all that stuff's in."

"We're not so much making fun of 'thirtysomething' as dismissing it," says Dave Pelliccioni, Toyota's national merchandising manager. "Today's 23- to 30-year-olds, our target audience, aren't so much interested in figuring out how to get a cheaper Europass as they are in just getting their feet on the ground. In focus group after focus group, what we heard is that after seven years of riding high on the hog, the recession, the war, and slumping sales have changed our consumers' sensibilities. They're telling us that the frivolity of the eighties is irrelevant and not to bother them with that."

The Adidas campaign aims to restore reality to sports, to remind people that sports are supposed to be fun and innocent—something you wouldn't know from reading the newspapers or seeing other athletic-shoe advertising, says Tom Shortlidge, co–creative director of Young & Rubicam Chicago, the agency that created the campaign. "Though Adidas had a significant technological advance and had created its best shoes ever, we didn't want to join the ranks of those using 'air,' 'gel,' 'pump,' and other buzzwords. Consumers were getting jaded by all that and hadn't seen corresponding surges in performance. We wanted to allow athletic shoes to return to athletics. We knew that in not stressing technology, in not using celebrities or other representers of popular culture, we'd be going against the grain," Shortlidge says.

Despite the considerable money and effort Nike expended on its Bo Jackson spots, the athlete's injury "makes him a questionable commodity," says Shortlidge. "There's a risk when you bank on something other than the product." He also feels that the amount of money paid to athletes has become "absurd, and athletes' use of steroids and their gambling arrests have altered and perverted sports from what they're meant to be. Our advertising reflects the public's almost nostalgic longing to return to a purer expression of what sport is."

Kellogg's
CORN FLAKES
Taste them again for the first time.

REFRESHER COURSE: *The Corn Flakes spot.*

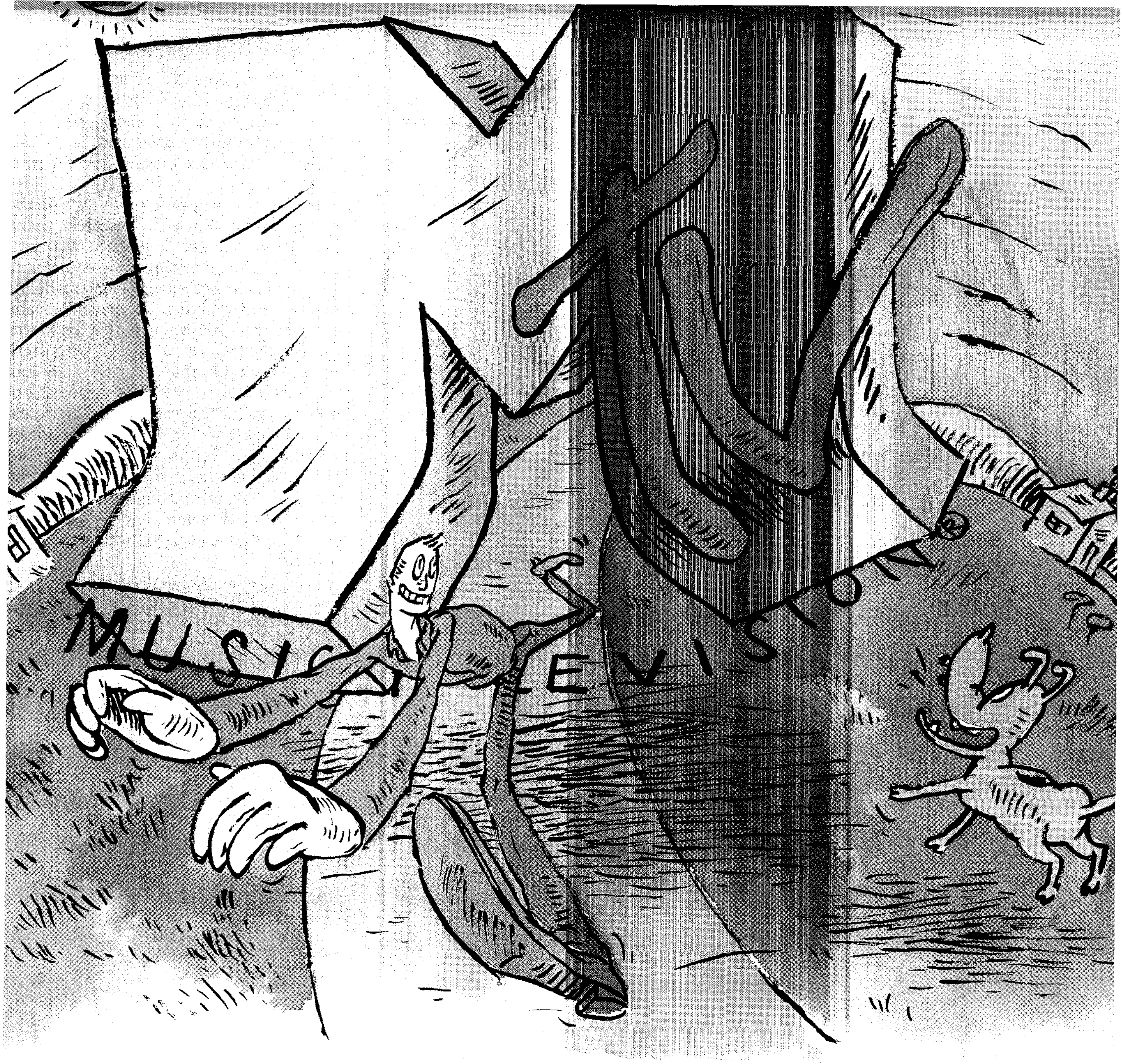
Joe Isuzu may have inadvertently launched the hype-busting genre, but his appealing commercials were really their own form of hype—parody. Other hype-busting ads surfaced in the fall of 1989, when Jim Beam began running ads chronicling faddish symbols that illustrate their times. The first execution, an underwear series, started with white boxer shorts (1960) and included tiger-stripe bikinis (1968), edible undies (1975), black bikinis (1980), and pin-striped monogrammed shorts (1986), before returning to white boxers (1990). A "graffiti" sequence began (1940) and ended (1991) with a heart inscribed JOHN + MARY. The years between were represented by KILROY WAS HERE, BAN THE BOMB, MAKE LOVE NOT WAR, NO NUKES, and DIE YUPPIE SCUM. And the most recent of more than two dozen versions pictures a MADE IN U.S.A. label from 1945, followed by MADE IN labels for HONG KONG, INDIA, SPAIN, JAPAN, ITALY, and TAIWAN; then, in 1991, it's back to MADE IN U.S.A.

IN TRAINING: *The Adidas spot.*

"The ads poke fun at how consumers have happily jumped onto every fad that has come along," says Jim Beam spokeswoman Nancy Albert. "It's been tremendously successful because, now that they're once again embracing American values and heritage, consumers recognize and can chuckle about their departure from say, basic red lipstick to silver metallic, grape, black, and other far-out styles."

People are yearning for "a more genuine, less hype-driven world, and advertisers are beginning to tap into that," says Mike Faems, co–creative director at Y&R

Photographs: center, bottom, Donal Holway.



You can run, but you can't hide.

Just when you think you're too old for rock-n-roll and innovation on TV, you're surprised to find yourself glued to the screen, gobbling up the latest video mix of hot music and cool graphics.

But hey, why fight it? Nobody else does. They enjoy it. And they *certainly* don't worry about being too old.

The fact is, two-thirds of the people who watch MTV are 18-34 year olds, and they watch an average of 2½ hours of MTV every week!

Surprised to realize that you're one of those people? We're not. MTV brings all sorts of people out of hiding.

MUSIC TELEVISION®

YOU CAN'T OUTGROW IT.
IT'S JUST TOO ENORMOUS.

© 1991 MTV Networks. All rights reserved. Source: NHI Cable Network Audience Composition Report, 3rd Quarter, 1990. Nielsen, NTI Universe Estimates, 1990-1991. MTV Tracking Study, Spring 1990.

Chicago. McDonald's sings about good food from the good earth, accompanied by visuals of rain-soaked tomatoes. Kellogg's exhorts consumers to "Taste them [Corn Flakes] again for the first time."

Flex, whose hair-care products suffered a setback after they went upscale in 1989 has returned to the fragrance, clear bottles, and "value" pricing that—along with simple, unadorned advertising—made it a market leader in the late seventies and early eighties. A new campaign for Marriott Hotels features a harpist and fresh flowers but notes that "a lavish hotel lobby doesn't look so pretty from the back of a line." And a beach song-and-dance extravaganza for Dr Pepper contends "What's in is out . . . what's out is in." The hero of the spot, "tired of labels and your hipster high-tops," is done with "bottled water and trendy soda pop." He's gone back to "what the doctor ordered."

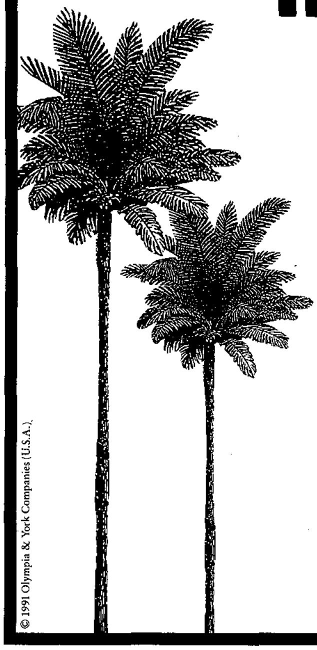
NEW VALUES. NEW CAR.
INTRODUCING THE 1991 TOYOTA TERCEL.

DOWN TO EARTH: *An ad for Toyota Tercel.*

To some degree, the Gap, with its no-frills campaign, is selling fundamental clothing. Jean Louis David offers basic haircuts. Nike's extraordinary "Just Do It" spots cut to the core. And there are no bouncing oranges or splashing juice in Tropicana's ads, simply the idea that the brand is the closest thing to fresh—like putting a straw right in the fruit.

Some advertisers have hype-busted by presenting more believable role models. "Aspiration in advertising isn't over, it's just become realistic," says Steve Novick, creative director of Grey Advertising. Calgon bath oil "doesn't promise to make you gorgeous or ten years younger. It tells you to take twenty minutes for yourself. Fruit of the Loom doesn't use a super beauty with an eighteen-inch waist or an Elizabeth Taylor type. Its commercials feature the attractive, self-effacing Teri Garr, who likes the lingerie because it's pretty, not because it will help her score. And for Slim-Fast, we didn't use Pierce Brosnan but a regular zhlub, Tommy Lasorda, with his belly sticking out. Even after dropping 30 pounds, he doesn't look thin. He looks better."

Advertising hasn't entirely gone in this direction yet, concludes Faems, but there's a movement in society, and advertisers may wind up playing catch up. ■



It's hard to find a location like ours.

Are there magnificent views of the Hudson River? Can you see Barneys New York? AnnTaylor? Rizzoli? And dozens of other fabulous shops? Are there eleven sensational restaurants? Do you see palm trees? A vaulted glass ceiling? And is there a gorgeous esplanade on the river? Yes? Then it was worth the effort, wasn't it?

The World Financial Center
Shopping Galleries

Directions: Subway: #1, R. N to Cortlandt St., A, C, E to Chambers St.; PATH to World Trade Center; Bus: M9, M10, M22 to Vesey or Liberty St. at West St. Hours: Monday-Friday 10-7, Saturday 10-6, Sunday Noon-5. For more information call 945-0505.

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For Dinner Tonight, Come To Your Senses.

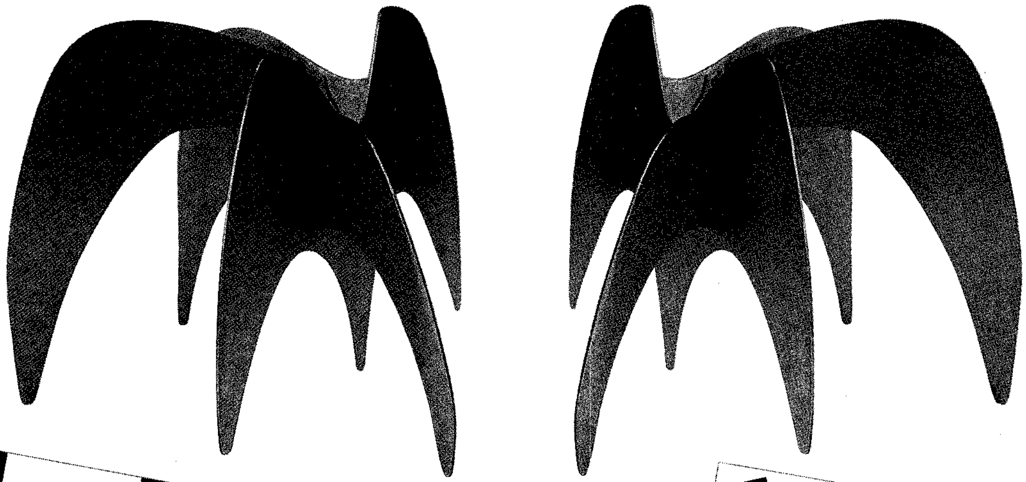
You'll delight in the sights, sounds, scents and tastes of dining indoors or under the stars in historic Murray Hill. 130 East 39th Street.
For reservations, call 212-779-0739.

Courtyard
CAFE BAR

Photograph by Donal Holway.

WHO SAYS YOU CAN'T GET GOOD SERVICE IN NEW YORK?

Presenting a Double Helping
Of National Magazine Award Winners



SPARING
Sparing The CHILD

PERSONAL SERVICE
Sparing the Child: How to Intervene
When You Suspect Abuse
By Michael W. Robbins

SUPER SOUND
THE QUEST FOR THE ULTIMATE AUDIO SYSTEM
NEW YORK
BY DAVID DENBY
UPER
UND

SPECIAL INTERESTS
Super Sound: The Quest
For the Ultimate Audio System
By David Denby

The National Magazine Awards are the most prestigious in magazine journalism, and this year, *New York* has been doubly honored. This pair of awards in the service categories—the kind of journalism *New York* pioneered—proves that the magazine that covers the city best also serves the city best.

AT YOUR SERVICE

NEW YORK
MAGAZINE®

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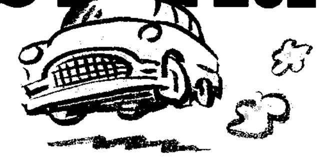
New York

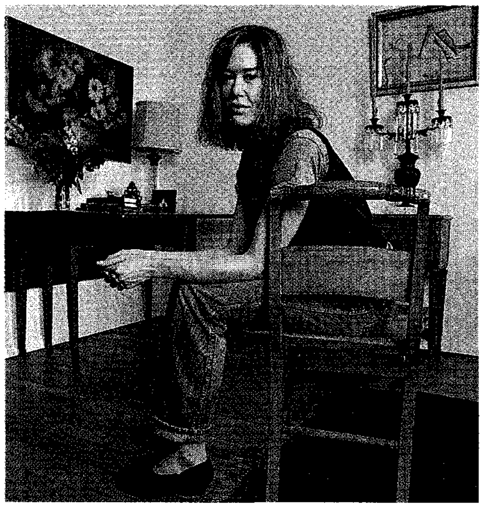
FAST TRACK



EDITED BY CHRIS SMITH

BRIEF LIVES

ELLIS'S ISLAND



Ellis at home, with two paintings by her father.

TRACEY ELLIS WANTS TWO things out of life: a farm on the coast of Maine and an original Andrew Wyeth.

"Maine is scruffy and barren and exquisite," says the thirtyish co-star of *Our Country's Good,* Broadway's tale of the first theatrical production in Australia, when it, too, was scruffy and raw. As for the Wyeth, "I look at his work and I see someone taking a hand and going right inside you, touching all of what you keep secret."

Wyeth should try his hand on Ellis. A self-described loner, Ellis says she has few aims, few ambitions, and doesn't like to work a whole lot. "To do what I do onstage," she says, "I need a lot of time to just be." Then, in tea-party tones that hint at her Connecticut upbringing, she reveals that if she weren't acting, she'd be writing or taking photographs, or maybe painting, like her father.

"It's funny—when I was about twelve, I wrote in my journal, 'If I don't write, I'll die,' " Ellis says with a laugh. "I was a very dramatic child. Since then, I've been content to just let things happen to me."

And they have. Ellis began training as a Martha Graham dancer at fifteen. Acting classes with Stella Adler came as an aside, a way to become a "better dancer." But when regional theater (Hartford Stage, La Jolla Playhouse), television (*All My Children*), and film roles (the new *Last of the Mohicans*) started coming her way eight years ago, the hobby became her art.

"When Martha taught, it was about more than dance; it was about being everything that you are, everything that human beings are," Ellis says. "Stella did the same thing. It wasn't about acting, it was about someone's soul coming through."

Combined, they pushed Ellis toward the stage—a place where she can transcend the fears she finds in society. Her *Our Country's Good* character, Mary Brenham, a weird juxtaposition of ingenue and convict (for which she received a Drama Desk Award nomination), experiences much the same thing. Mary takes the lead in the play within the play, the convicts' production of *The Recruiting Officer.* "She finds strength and joy and a sense of herself by pretending to be someone else," says Ellis, shaking her head as she sees the connection.

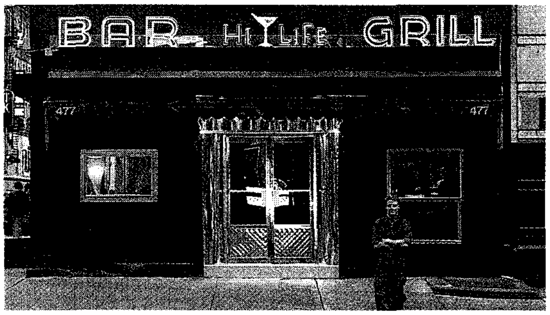
"It takes years to get to know me in life," she says. "Onstage, you can probably do it in under an hour."

JEAN SHERMAN

NIGHTCRAWLER

Downtown Goes Uptown

THE HI-LIFE BAR AND GRILL seems out of place on West 83rd Street. From the outside, it looks like a small upstate diner, with a neon sign hanging above a shiny silver doorway. Inside, Earl, the owner, who used to be in real estate, is at the end of the bar teasing Joann, the bartender, because she never lets her hair down (literally—the white blonde pile on top of her head doesn't move even when she leans over to fish out an Amstel). The waitresses wear heavy liquid eyeliner, denim hot pants, and clunky black shoes; if they get bored, they lean out the windows and watch the cars whiz by on Amsterdam.



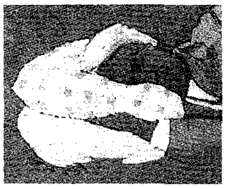
Earl Geer outside his new hot spot.

But there haven't been many boring moments since Hi-Life opened three weeks ago. Starting at 5 P.M., the tables fill up with people eating everything from hamburgers ($5.50) to bamboo-steamed sea bass ($13.75). At eleven, an upholstered Naugahyde divider is removed, making room for the bohemian bar crowd. Othello, in white Armani jeans, doesn't work at the Hi-Life but makes tapes for the place—with a variety of songs from Enigma to Earth, Wind, and Fire to his own—because, he says, "these guys are my friends." A natty European man with hair like Robert Plant's (except it's black and looks good) sits alone, smoking, until he strikes up a conversation with an architect and his Campari-drinking girlfriend.

"Downtown" is more an idea than an address these days, and downtown seems to be the Hi-Life's real location—a good joint to stop in for a drink after you've been to Na Na for a new pair of Doc Martens. CHRISTIAN WRIGHT

Photographs: top, Robin Holland; bottom, Charlie Samuels.

MR. PEEPERS'S NIGHTS: *The Bad Girl in the Balcony*



“NOW WHAT DO WE DO?” MADONNA asked her retinue, walking in the door of Laura Belle, where there was a big party before *Truth or Dare*, the documentary of her “Blond Ambition” tour.

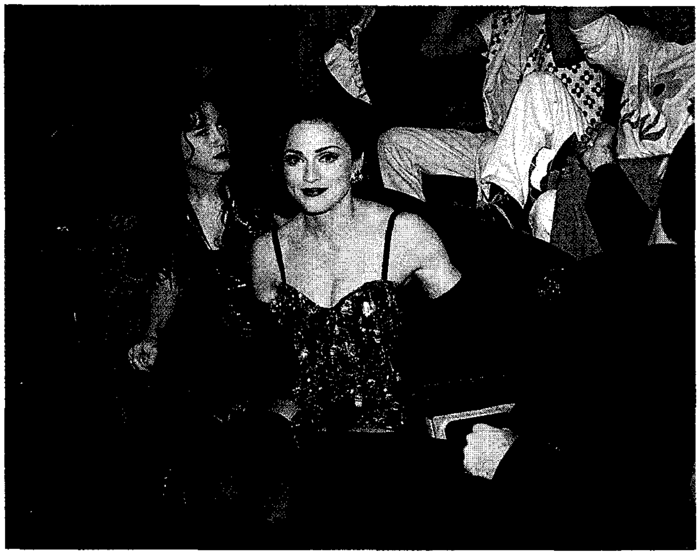
“Next assignment?” she said to the people around ready to move her into the throng.

“Hello,” I said.

“Hello,” said Madonna in her squeaky voice as though she were waiting for more, and then she was off through another gantlet of press. She was wearing a jeweled bathing-suit thing under a long black swallowtail coat, and where her high black boots failed to meet her bathing suit, her white thighs were bare. Her hair, now dark again, was folded into a tight pageboy and held back with combs, very demure and Duchess of Windsor. Everything about her was disciplined and yet animated by her beauty and wild rocker spirit.

The guys with the earphones took this little duchess in a bathing suit into the room. Ron Silver sat on a ledge dangling his feet and laughing at the commotion as she passed, and there were other stars in the room, but with Madonna there is only Madonna, for she is now the greatest star. She has crossed the media of rock and movies, and this was her night and her movie.

Liz Smith, who was being trailed by *PrimeTime Live*, had come in and was waiting to interview her. Ron Delsener and Linda Janklow were there, and the model Beverly Johnson with Naomi Campbell and Steven Meisel. Dr. Mathilde Krim had cooled her heels at the door with Arnold Scaasi, who wanted to see Madonna for his birthday. And many of the people on Peggy Siegal's regular lists came, dressed younger because this is Madonna. Carol Alt stood there insisting that she be caught in the flashes. Debbie Harry said, “I need a drink. I need several drinks.” And there was much waiting, and the PR girls who were standing around in high heels would take off one shoe and rub one foot on the other leg and consult their lists. But after Madonna appeared, there could only be Madonna.



No privacy, please: Madonna at the Truth or Dare *screening.*

She was marched through the room for a royal walkabout and up to a kind of Roman-temple pavilion, where in silhouette she talked to Liz Smith, and then she waved from the balcony and was marched down to talk to another camera crew, where she held up the *Post* front page WHAT A TRAMP! and said, “I'm proud of it.”

Her nose tilts down slightly. She has perfect white fixed teeth, good pale star skin, purple-red lips, and a little beauty mark. She seems more comfortable with the girls around her. She looks like a tough kid who might once have beaten up the other girls who had better clothes. She is a girl without a mother, a star without a child. A disciplined performer. A genius of image, and she looks like trouble, which makes her sexy. She has a slight gap in between her front teeth and a dimple in her right cheek when she smiles. She has blue eyes. All her features are in proportion and all strong, a good chin, a square face—very well made up, a bit of glitter on the top of her lashes, her lips extended to a bow. She does not blink in the camera lights, for they are her medium. The charms hanging from her bathing suit move as her body shifts in the lights. She is attuned to the questioners and the questions that do not matter.

MADONNA SETTLES AT A TABLE IN THE REAR THAT immediately fills with all the best-looking young people in the room and others who come to pay court and can get themselves past the big guys flexing their shoulder-group muscles and rolling their necks as “I Got You, Babe” plays. The Herreras and Chessy Rayner and Ron Perelman and Billy Norwich and R. Couri Hay stand in a fringe and stare in her direction.

At the Ziegfeld, Madonna sits in the first row of the balcony with her friends and dancers. And she looks like this is what she once was—the bad girl in the balcony, cracking her gum and throwing popcorn. The naughty girl. The hot girl.

Madonna is an artist with many things to say (express yourself). The theme of her movie is family and going home. She is the mother to the dancers—disciplining them, playing with them, flattering and consoling them, and getting them to do just what she wants—give a good show. “I choose people who are emotionally crippled or who need mothering,” she says at one point. Madonna's mother died at 30, when Madonna was 6. But there is her father and the brothers who appear and fail to appear. She needs her screaming, dancing, waving audience. She hates when there are nothing but guys like William Morris agents or “industry” in the first rows, sitting with their arms folded.

In the background of several scenes is Warren Beatty, looking appalled and tired, taking lip from Madonna, and not quite seeming to get this wild young spirit who is no freer from the demands of stardom than he is. This movie is about stardom, and his stardom is so different from hers. Warren came out from the dark of his privacy, not to speak but to make pictures. With Madonna, as Warren says, everything exists only on the camera, which only pretends to violate her privacy. She shows all and he hides whenever possible, yet they are both political stars. He sits on the sidelines in attendance in her dressing rooms, waiting in a corner chair, an episode in her story. She has a huge accessible talent. She is music and movement, and he is still.

Madonna says that celebrities assume you are a friend just because you are another celebrity, and then in comes Kevin Costner, who makes the mistake of calling her show “neat,”

Photograph by Mary Hilliard.

and Madonna puts her finger down her throat when he goes. Madonna does not want to be "neat," the word of the straight foreign world she has rejected. She is someplace else in her cut-out clothes, dripping with sweat, defying, praying with and playing with her dancers in bodyland.

She goes rolling around on the sheets, flailing her thighs, simulating masturbation and orgasm, flinging her body up in the air, humping the pillows. She is rising from platforms, strapped into her clothes, her knee pads and fetish leathers, her cone bras.

Then it is time for Detroit, her hometown.

"Going home is never that easy for me," says Madonna.

Her father, one puzzled dad, finds some of the show "burlesque-y" but says he knows some people think it's arty. And Madonna says, Dad, it's a journey. You can't get to the place without making the stops.

Madonna sits with Sandra Bernhard and she relaxes; her arms go back behind her head, she surrenders control. And there is Madonna prowling the suite of some European hotel, desperately alone with her camera. The movie takes Madonna as seriously as she takes her outrageous public self, and she is always public.

I HAVE A FRIEND WHO PICKED UP HER INJURED DAUGHTER AT AN Upper East Side school and rushed her to an emergency room. The girl had smacked her hand on the floor while trying to vogue like Madonna. But here is a lesson for little white private-school girls. It's hard to be Madonna.

"If she had gotten injured playing field hockey, I might be able to understand it," said the mother. "But contorting herself into some kind of robo-whore. . . ." And I saw the little niblet Madonnas voguing in their dance class, casting aside their English dresses for Spandex, safety-pinning up their mother's black sequined dress to be Breathless Mahoney. I blame it on Madonna. Old bores like me with holes and rips in their clothes that are not deliberate just don't get all the deep thinking behind Madonna's church and repentance imagery and crosses and nun garb, the flapping garters and cone brassieres or that whole "Justify My Love" video with the sullen figures lurking in the corridors and the comings and goings on the bed and boys changing into girls into boys.

Maybe I am four or five Madonnas behind just now, for she is always changing. Like a virgin. Black saint, material girl. Marilyn. White hair, black hair. White hair with black roots, spankie Madonna, jogging Madonna, flag Madonna. Isn't it dangerous to change the image so much and tamper with the product? None of the old ones did it, hence Warren's bewilderment. Joan Crawford, even as Harriet Craig, was still Joan Crawford. But Madonna understands. She is a rain forest, a dancer, a singer, a crusader for gays, a political statement, an artist, a saint with stigmata, a slut, a Marilyn with health food, a documentary.

One of the first images in the movie shows Madonna picking up the bottles, cleaning up and pushing the room-service cart out the door after a party in her suite. She is tidy. She is disciplined. She is a pro.

"What next?" she says. "Next assignment." She goes into the rooms and rises onto the stage and does her job. In Detroit, when Madonna flings herself onto her mother's grave, she keeps one eye on the camera, and at the Ziegfeld, she leaves before the lights come on, like a star, the immortal ones she names in "Vogue." Madonna shows all, is naked with sweat popping, and yet she keeps her inviolable mystery. What next?

SOUNDS

THE GODSON OF SOUL

Congratulations from
Stax/Volt, SOULSVILLE, U.S.A.
the BIG sound of '67

The Stax/Volt set has rarities like The Charmels and stars like Otis Redding.

STEVE GREENBERG DOES A perfect rapid-fire jive imitation of those cheesy seventies TV commercials for mail-order compilations of early rock-and-roll hits: "A million bucks of memories for only $5.98!," he mock-oozes. "We used to peel out when we heard records like this!"

Greenberg, 30, is an executive at WEA International records, and now he's masterminded a considerably classier collection: a nine-CD, 244-song boxed set called *The Complete Stax/Volt Singles, 1959–1968.* At $99.98, it contains the A-side of every 45 released on the legendary Memphis labels during the years when they issued hits by Otis Redding, Sam & Dave, and Eddie Floyd; when Booker T. and the MGs were the house band; and when the marquee outside the converted movie theater where they recorded bore the legend SOULSVILLE U.S.A.

When he was a student at Stanford, Greenberg had a radio show called "Stevie G's Beach Party," which showcased his rare soul records; his graduate thesis was a study of the pop-music audience. He came home to New York after school, and in 1986 ran unsuccessfully for state assemblyman. To pay off the campaign debt, Greenberg began compiling R&B anthologies for export.

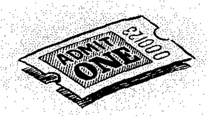
He also fell in with a kindred group of Staxheads at the Empire State Soul Club, and the club's monthly dances featured enough brilliant but obscure material to inspire him to assemble an exhaustive Stax set. "I just had this feeling," he says, "that a record like 'Blue Groove,' by Sir Isaac and the Do-Dads—who would ever put it on CD? And in ten years, who would know where the masters were?"

But it's more than a mania for completeness that drives Greenberg. "Ninety-five percent of the songs in this box are really great," he insists—and swingin' oddities like "Goofin' Off," by Macy Skipper, and "Bar-B-Q," by Wendy Rene, show he's exaggerating only a little.

JAIME WOLF

Otis Redding photograph by Michael Ochs Archives.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

MOVIES

Paris Is Burning: In her documentary about black and Hispanic transvestites, director Jennie Livingston goes right to the heart of the advertising-driven, role-playing culture we all live in. Now in its tenth week at Film Forum.

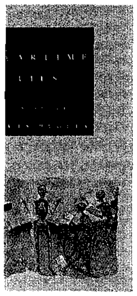
TASTINGS

BY ALEXIS BESPALOFF

Summer whites: Two unusual and inexpensive bottlings that are perfect right now are the intense, herbaceous 1989 Sémillon of Columbia Winery ($7), from Washington, and the assertive 1989 Château Bonnet ($8), from Bordeaux.

BOOKS

Wartime Lies, Louis Begley: In this very powerful first novel—set in Poland during the Second World War—a young Jewish boy is forced to pass himself off as a Gentile in order to survive (Knopf; $19).

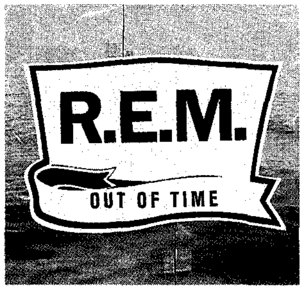


THEATER

"Broadway! 125 Years of Musical Theater": More than 350 pieces of Broadway memorabilia—Irving Berlin's first royalty check, Bill Robinson's tap shoes, Oscar Hammerstein's Tony for *South Pacific*—are in this showstopper at the IBM Gallery of Science and Art.

Mercedes Ruehl and Stockard Channing are two of the strongest contenders for a Tony Award in a long time. Ruehl's beautiful, gutsy performance as Aunt Bella in Neil Simon's *Lost in Yonkers* couldn't be more different from Channing's elegant turn in John Guare's *Six Degrees of Separation.*

Martha Swope (2)



RECORDINGS

Out of Time, R.E.M. (Warner Bros.): The darlings of the alternative-rock circuit have finally come up with a mainstream hit in their seventh and best album yet. Michael Stipe's soulful vocals and the band's quirky tunes—it's a little seventies California strumming here, a little southern mandolin there—make every single song indelible, from the delicate "Losing My Religion" to the relentlessly cheerful "Shiny Happy People."

DANCE

Master steps: The Isadora Duncan Dance Ensemble—a company trained in the authentic Duncan technique and the repertoire that was made famous by its founder—will perform to live music by Chopin and Gluck. May 13 through 15 at the New York Academy of Art; 677-8960.

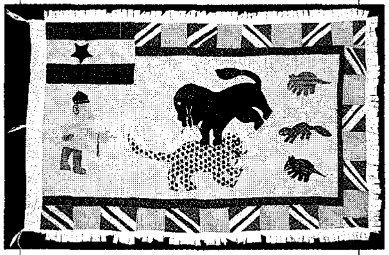
SCENES

Diane Schuur's got a great big, beautiful voice, and she'll be putting the Schuur twist—bluesy, jazzy, and full of emotion—on all the old standards when she plays the Blue Note. This one-week affair begins May 14.

Great acts: These are the last few weeks to be entertained, enraptured by, and utterly caught up in the art and music of Cirque du Soleil—the lovely New Age circus from Canada.

ART

"Africa Explores: 20th Century African Art": This show—really two shows, split between two museums—is a vast survey with some remarkable pieces: kinetic sculptures, paintings on glass, Ghanaian banners, wood sculptures. The exhibition is at the Center for African Art (54 East 68th Street) and the New Museum of Contemporary Art (583 Broadway, between Prince and Houston Streets).



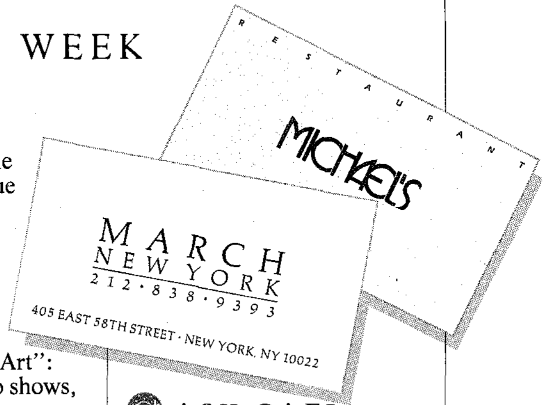
VIDEOS

Havana ($89.99): In this before-the-revolution romance, Robert Redford and Lena Olin star in a lame homage to *Casablanca.* Sydney Pollack directed without his usual flair.

TELEVISION

An Inconvenient Woman: The mini-series of Dominick Dunne's flashy best-seller about—what else?—life-styles of the rich and famous in Beverly Hills concludes its two-night run on Monday. Rebecca DeMornay, Jason Robards, and Jill Eikenberry star as the Los Angelenos you love to hate (May 13, ABC; 9 P.M.).

Kees Tabak/Retna



RESTAURANT
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MARCH
NEW YORK
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ASK GAEL

Give me some new thoughts on where to go to make a deal.

Try the laid-back power breakfast at Michael's (24 West 55th Street; 767-0555). There's a California buffet at the bar for $15.50, or you can order à la carte. Chef Wayne Nish has now opened March's bright, elegant townhouse (405 East 58th Street; 838-9393) for lunch on Wednesday and Thursday.

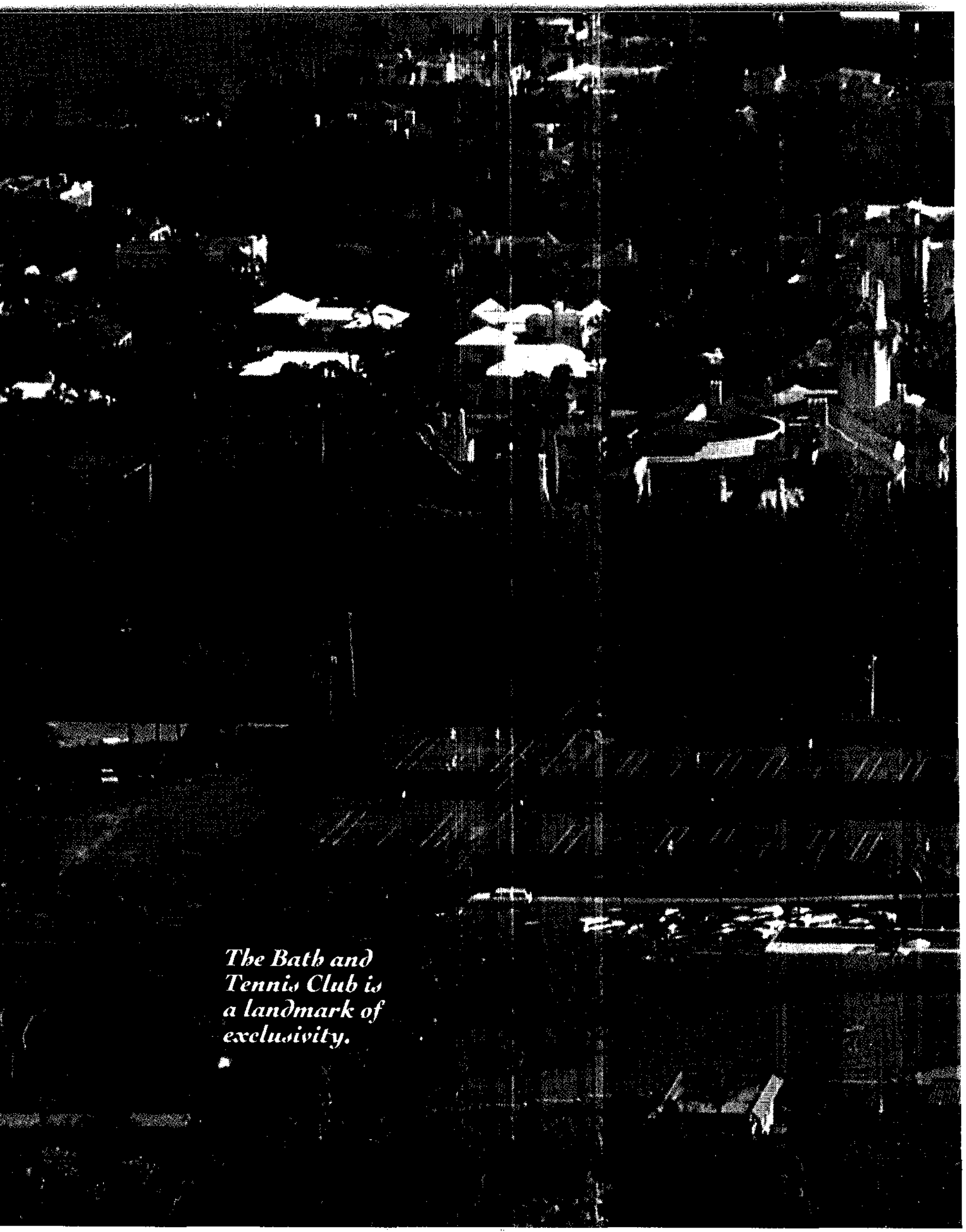
MUSIC

The Mannes Camerata will perform *La Dafne,* by Marco da Gagliano, one of the earliest extant operas. It's being done on a double bill with Monteverdi's *Tirsi e Clori.* At the Mannes College of Music.

Brazilian José Carlos Cocarelli, who won the silver medal at the 1989 Van Cliburn piano competition, plays Carnegie Hall on May 17.

Chris Isaak: One of the most gifted vocalists in a long time—country or otherwise—is at the Beacon on May 16 and 17. Isaak, who had small parts in *The Silence of the Lambs* and *Married to the Mob*—is all over the radio and MTV these days with "Wicked Game."

NEW YORK



The Bath and Tennis Club is a landmark of exclusivity.

Marla Maples with mother Ann Ogletree on Worth Avenue.

Tom Mannarino/Palm Beach Daily

The Palm Be

BY JOHN TAYLOR

"SO WHAT HAPPENED IN PALM BEACH THIS season?"

"Not much, really," someone tells me. "Mrs. Trump had a lot of cocktail parties."

"Nothing juicy, aside from the Kennedy scandal?"

"Well, let's see. . . ." A long pause. "Estée Lauder broke her wrist."

"Really? How did that happen?"

"Slipped on a floor."

"Oh."

But actually, it was quite a juicy season. It was, in fact, thoroughly delectable, a season rich, even by Palm Beach standards, in peccadilloes, intrigue, gossip, malice, and status agony. Concluding with the hysteria over the Kennedy rape scandal, it began with the Sullivan divorce and encompassed the Norris divorce, the Dean divorce, the Palm Beach debut

Lucien Capehart

Howard Stein and Roxanne Pulitzer.

PHOTOGRAPHED BY THOMAS GRAVES

Sygma

Lucien Capehart

From left: Pepe Fanjul, Barbara Massey, Doyle Rogers, Jane and Guilford Dudley.

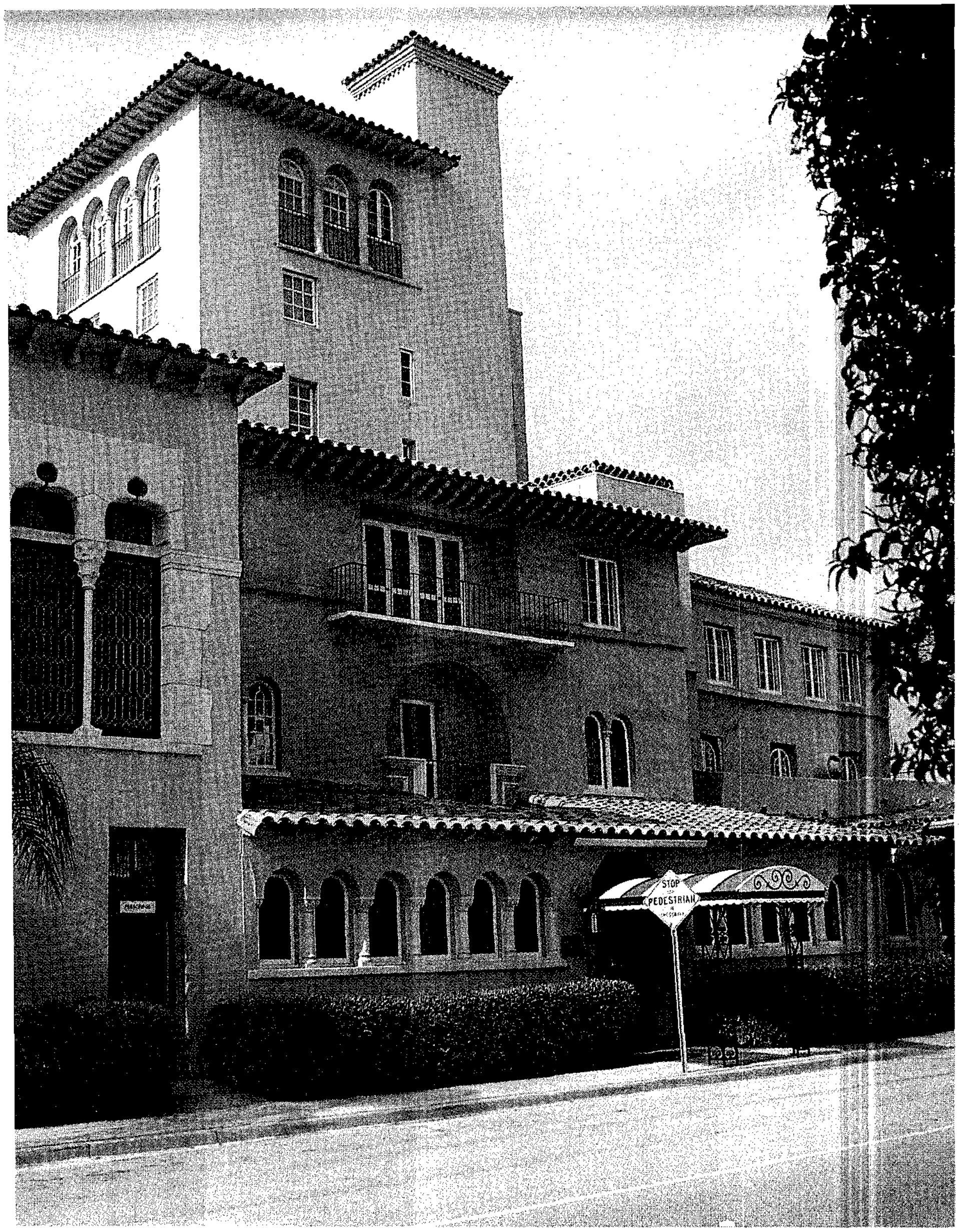
ich Story

of Marla Maples, Donald Trump's proposal to subdivide Mar-a-Lago, the re-emergence of Roxanne Pulitzer, her relationship with Jean de la Moussaye, his divorce from Francine McMahon, the Taubmans' redecoration of the old Dudley estate, the Versailles-like tennis pavilion Nelson Peltz is building, the arrival and hasty departure of the Duke of Westminster, the rumored purchase by King Hussein of a lake-to-ocean plot near Mar-a-Lago at a time when his prospects during the Gulf War looked particularly grim, a town-council election charged with undercurrents of anti-Semitism, the sharpening of the debate over the anti-Semitic policies of the clubs, and the suspension from the Bath and Tennis Club of Jane Dudley, the wife of Guilford Dudley, the former U.S. ambassador to Denmark.

Then there's the *real* gossip, the stuff that never makes it into the Shiny Sheet, as the Palm Beach *Daily News* is invariably called, but that occupies everyone much more thoroughly than the Kennedys, who, especially since Rose stopped coming down, have never been a part of Palm Beach so-

PRIVATE
MEMBERS
ONLY

Outside the Everglades Club.



The Everglades Club remains a restricted precinct.

ciety. D——, a prominent but unpopular member of the social elite, has been a subject of much debate throughout the season.

"He's behaved badly," I'm told.

"How so?"

"He had an affair with another man, and his wife didn't know about it. And now they've hired a decorator, and he's having an affair with the decorator."

The name M—— also quickly surfaces.

"She has a drinking problem, poor thing. She may have a few drinks at lunch and then a drink while dressing for dinner, and then she won't feel well and you'll get a call at 4:30 saying she won't be able to come for dinner. If you want to be friends with M——, that's something you learn to put up with."

And on it goes.

THERE IS NOTHING ELSE QUITE LIKE PALM Beach. Ever since Henry Flagler, a former partner with John D. Rockefeller in the Standard Oil Company, ran a railroad track down through the wetlands of eastern Florida and built the Royal Poinciana Hotel in 1894, the town has been synonymous with privilege, pampered idleness, intellectual vacuity, bigotry, exorbitant wealth, and sexual scandal—a tradition that can be traced back to the affair that Flagler, who was in his sixties and on his second marriage while creating Palm Beach, was conducting at the time with Mary Lily Kenan, 40 years younger.

What makes these sudden punctuations of scandal particularly fascinating and ridiculous is that they occur in a town so passionately dedicated to proprieties, so smug and self-satisfied, so disdainful of the common folk. Despite the incessant fund-raising that takes place during the season, the residents of Palm Beach tend to be blatantly contemptuous of the ordinary wretches who have to work for a living. This, too, is a tradition that can be traced to Flagler, who, according to legend, invited the poor of Palm Beach to a circus on the mainland one night and while they were gone burned down their shanties.

Efforts continue today to keep out the lower classes. Although the beach below the high-water line is public in Florida, the town has done everything it can to restrict access; public parking exists only in two small areas on the island. Until 1987, all the workers in Palm Beach had to have their fingerprints on record with the Palm Beach police department and carry an identification card with their photograph, name, and place of employment. At various times, members of the town council have proposed establishing checkpoints and surveillance cameras on the three bridges that span Lake Worth and connect the island to the mainland. As it is, the police can order the raising of the three bridges when they learn of a crime in progress. These measures provoke heated discussions in the town council about civil liberties. During one such meeting, a resident stood up and, according to the story, declared, "I don't care about the Constitution. This is Palm Beach!"

"Palm Beach has always been isolated, and they're trying to maintain their isolation as growth occurs around them," says Allen DeWeese, a public defender in West Palm Beach who fought and won an eight-year court battle with Palm Beach after he was cited for jogging without a shirt in 1979. The town enforces a rigorous social conformity. There is no public library or car wash, no car dealers or fast-food stores. There are town ordinances prohibiting skateboarding and clotheslines. Lawns must be mowed, but ordinances also restrict the use of lawn mowers—and electric hedge trimmers and tennis-ball machines—to the hours between nine and five-thirty. "The town sees itself as an island insulated from the commerce and freedoms and laws of the mainland," says Jim Green, a Palm Beach lawyer who often handles civil-liberties cases.

And what do the immensely rich, cold-roast Republicans of Palm Beach like to do on their insulated island? What they like to do, hidden from public view behind the coral stone walls, under the red tile roofs of the Addison Mizner Mediterranean mansions, inside the exclusive clubs and along the manicured fairways, is lead the Palm Beach way of life. Which consists of wallowing shamelessly in the luxuries that vast amounts of money can buy.

Most of the 10,000 residents of Palm Beach, where the median age is 63, do not work. They spend their mornings on the phone out by the pool. They lunch at the Bath and Tennis Club or the Everglades and pass their afternoons playing bridge or golf or tennis. In the evening, if formal dress is not required, the men put on blazers that are usually navy blue (though fire-engine red is an increasingly popular color) and wacky chartreuse

ILLUSTRATIONS BY ROLLIN McGRAIL

r flamingo-pink slacks, while the women wear more demure hifts, and they all climb into their Mercedes-Benzes and Cadilacs and Rolls-Royces and creep through the town at the rigorusly enforced geriatric pace of 30 mph to an endless round of ocktail parties, sit-down dinners, soirées, charity balls, and enefits. "We go to three parties a night during the season—two ocktail parties and one dinner," Tom Cunneen, one of the own's most socially visible bachelors, says of himself and his riend Charles Van Rensselaer. "Now that the season's winding lown, we're only going to two a night."

TO TRULY PLAY THE PALM BEACH GAME THESE days requires a net worth of at least $30 million. Decent houses, to begin with, start at $2 million. One of the most fashionable areas of town is the neighborhood south of Worth Avenue, which is known as "between the clubs" because the Everglades Club is at its northern end and the Bath and Tennis Club is at the south. If you belong to both clubs, which is what all those who are eligible aspire to do, it's so convenient to be right there between them. Houses between the clubs can cost up to $14 million. The most expensive face the ocean and have tunnels leading under South Ocean Boulevard to the beach.

"When marshals tried to present one woman with divorce papers, she ran through the tunnel to get away," I'm told.

"That was ingenious."

"They got her anyway, though."

Judy and Alfred Taubman, who have a white modernist house in the north end, recently bought for $5.5 million a Mizner house that's just south of the Bath and Tennis Club. But although the Taubmans have penetrated so deeply into Palm Beach society that they are invited to the Coconuts' New Year's Eve party at the Breakers, they could not get into the B & T even if they wanted to. That is because the Taubmans are Jewish. "Every prominent Jew who comes here and becomes friends with Christians thinks they're going to be the first to be invited to join the clubs," I'm told. "It never happens. It's so strange. It's one of the few places in the world where it still exists."

But more about that later.

These houses need to be staffed, of course. At the very least, a full-time maid is required. While some sullen immigrant with an atrocious accent can be hired for $20,000 a year, what most people like to find is a trained butler-and-maid couple. One of these couples can cost $75,000 year, and the expenses don't stop there. They need their own car, for example, since they can't be expected to drive the madam's car or the mister's car to the supermarket. Certain families make a swanky statement by buying a Mercedes station wagon for the butler and maid.

Parties are an expense, as well. During the season, which runs from November to April, the dedicated entertainers give about one party a week. By the time the caterers, the liquor store, the extra butlers, and the car parkers have all been paid, a typical dinner for 30 can cost $7,500.

Clubs are another expense. At the Everglades, the initiation fee is $25,000 and annual dues are around $3,500. The Bath and Tennis Club charges $25,000 to get in and $2,600 a year after that. The Palm Beach Country Club, usually referred to as "the Jewish country club" by the Protestants (who refer to themselves as "Christians"), is the most expensive, with an initiation fee of $80,000 and annual dues of $3,500.

For an idea of just how much the whole game can cost, it's worth looking at the ongoing divorce of Roger and Ruth Dean. Roger Dean, 75, has interests in some 30 auto dealerships and other properties that give him an annual income of $10 million. In asking to be kept in a "reasonable life-style," Ruth, 51, requested $10,446 a month for vacations, $6,453 for clothes, $2,600 for restaurants, $2,267 for gifts, $1,592 for groceries, and $1,440 for hairdressers.

Last month, Judge Jack Cook granted her $23,500 in temporary monthly support payments. "There's plenty of money in this marriage to go around," he explained in court, although he balked at Ruth Dean's request that her husband provide her with a private plane to fly to New York every other month to have her hair done.

The Palm Beach Story

'THERE'S THE OLD GUARD, THE NEW GUARD, THE OUTGUARD, AND ALL THE LIFEGUARDS.'

WITH SO MUCH TIME ON THEIR HANDS, and so little to do, people in Palm Beach occupy themselves by elaborating the most complex social distinctions. "There's the old guard, the new guard, the outguard, and the lifeguards," explains Helen Bernstein. The great-niece of Kate Wollman and the wife of retired real-estate broker Joseph Frank Bernstein, Helen Bernstein has lived in Palm Beach for 21 years and is a regular columnist for the Shiny Sheet. She knows the town as well as anyone.

The old guard, Helen Bernstein explains while sitting in her home in front of the plate-glass windows overlooking Lake Worth, is a disappearing force. It used to consist of dowagers like Mary Sanford, who was generally known as the "Queen of Palm Beach Society," and Dorothy Munn, who lives in the white house on the ocean that Mizner built for her husband, Charlie, and that still has its original furniture and tapestries. But Mary Sanford is frail, and though Dorothy Munn is seen occasionally being chauffeured around town in her Rolls, she rarely goes to or gives parties. "I'm too old and too tired," she tells friends.

As Mary Sanford and Dorothy Munn fade as social presences, they have been replaced by a loose collection of people with inherited wealth who might be called the young old guard. These are couples in their forties and fifties, which in Palm Beach makes them part of the "young set." Among them are John and Chan Mashek, who are building a mansion in the Georgian style and plan to have Mark Hampton decorate it. Another couple are the Cuban aristocrats Pepe and Emilia Fanjul, whose family sends out a Christmas card every year with the private

James Sullivan married Suki after his second wife was shot to death.

phone numbers of the town's most prominent citizens and keeps Jamaican workers in conditions of indentured servitude on its gigantic sugarcane plantation a few scant miles west of Palm Beach. Also included are Warrington and Eles Gillet, who had scored what many considered to be the social coup of the season by arranging to give a dinner party for the Duke of Westminster, a triumph that was diminished only partially when the duke regretfully had to cancel and fly home because his brother-in-law had killed himself.

The new guard consists of people who have made their money, which in Palm Beach is widely considered to be inferior to inheriting it, and are spending it lavishly in the hopes of establishing themselves as social forces. "Every year," Helen Bernstein explains, "another person with a lot of money appears and buys a huge house on the ocean and gives a lot of parties." One recent arrival is Abe Gosman, a balding, barrel-chested man who had run a Boston-based chain of nursing homes and who achieved a certain vicarious celebrity when the yacht he owns was featured in the movie *Octopussy*. Gosman spent $12 million acquiring the Wrightsman estate from Leslie Wexner, who had bought it himself a few years earlier and mortified the town by tearing down the old house. Before building a new house, Wexner apparently became disenchanted with Palm Beach, because he sold the property to Gosman, who has put up a Baroque palace and has been throwing black-tie parties with guests of honor like Luciano Pavarotti. Not everyone is impressed. "People used to be curious about the newcomers," I'm told, "but now the town is too big, and there's always someone else next year."

The Palm Beach Story

DOWN HERE, THEY TALK ABOUT THE 'ART' OF LIVING WITH A WEALTHY WOMAN.

THEN THERE ARE WHAT BERNSTEIN CALLS THE outguards. These are people like Ronald Perelman and Charles Bronfman, both of whom have bought large houses in Palm Beach in the past few years. Unlike the new guard, they show little interest in joining Palm Beach society, which they apparently fail to find terribly stimulating. "These people, some of the richest and most important financiers of the eighties, people worth $500 million to $5 billion and who are still working, are completely invisible socially," says one well-connected resident. "To them, Palm Beach society is people who are worth $40- to $100-million, who don't work and so aren't interested in talking about business, and who spend all their time going to parties."

Instead, the outguards fill their private jets with friends for company during weekends in Palm Beach. Sometimes, the friends buy houses, too, as Leslie Wexner's business partner, Martin Trust, has done. They can frequently be spotted on Worth Avenue on Saturday afternoon. "By then they're going crazy with boredom because they don't have anything to do because they don't belong to the clubs," I'm told.

Both the new guard and the outguard go in for a lot of ostentatious effects. They favor mansions in the modified mausoleum style known as neo-Regency, with Greek urns and balustrades perched along the cornices and molded plaster wreaths embedded in the outer walls. They even like to tart up the ocean. Gerald Tsai paid $4.6 million for an estate called The Reef on the stretch of North County Road known as Raiders' Row. Following what has become a fashion among certain new arrivals to Palm Beach, Tsai strung up big floodlights along the beach so the rolling surf would be lit up at night in a silver glow.

DONALD TRUMP, OF COURSE, IS A CLASSIC MEMber of the outguard. Palm Beach society has closely followed the dismantling of his empire, and he was fairly visible in town this past season (on those weekends when Ivana didn't use Mar-a-Lago for her aerobic-exercise parties). He flew down to auction off his West Palm Beach condominiums and to file plans for the subdivision of Mar-a-Lago's twenty acres into eight big mansions. He took Marla Maples and Ann Ogletree, Marla's attractive, dark-haired mother, with him, and they could be seen browsing at the Main Street News store on Royal Poinciana Way.

"Was Donald Trump ever really popular here?" I ask.

"No, not really," someone says.

"Why, too vulgar?"

"Oh, no, not that at all. He would have these parties and everyone would come, but then he wouldn't accept the invitations to come back to *their* houses."

"And then there were the introductions," someone else says. "At his dinners, he made everyone stand up and introduce themselves."

"One woman thought it was so awful, she got up and said, 'I was a stripper'; she made up an entire past. And then the next day she told a friend, but before she could explain that it was all a joke, the friend said, 'I didn't know you were a stripper. I was a stripper, too.' " A pause. "And so the first woman decided it was best not to finish her story."

And then there are the lifeguards, to use Helen Bernstein's final category. They are people—salami slicers or security guards or actual lifeguards—who led utterly pedestrian lives until by chance or design they married into money. In Palm Beach, marrying money is considered socially superior to making money; the new spouse, however plebeian his or her credentials, immediately acquires the cachet of the moneyed wife or husband. This explains the swift transition of lifeguards into upstanding members of the young old guard. The now very prominent John Mashek ran the mail-order department at Neiman Marcus before he met and married Chan Cox, the daughter of the Dallas oil tycoon Ed Cox. (Mashek was not, as everyone likes to joke, a salesclerk at the glove counter.) Warry Gillet, who came from an old though not wealthy Baltimore family and is distantly related to the Duchess of Windsor, was part-owner of a restaurant in Palm Beach before marrying Eles Ingalls, the heiress to a huge Birmingham steel fortune.

It is not easy for a man of modest means to be married to a wealthy woman. In Palm Beach, they talk about "the art of living with a wealthy woman," which is not to be confused with the art of marrying a wealthy woman. To stay married to a wealthy woman requires a particularly flexible ego. "It's emasculating if the wife has all the money," a society type explains, then tells me the story of a hostess who was introducing the guest of honor to her other guests. "She was saying, 'This is so-and-so, the president of Pepsi-Cola; this is General so-and-so; this is so-and-so, the chairman of General Mills.' Then she got to one man and she said, 'This is T——. He's married to B——.' " A pause. "It's embarrassing, if that's your only claim to fame."

The rich wife, it's explained, needs to take pains to make her husband feel important. She ought to confer with him on decisions and give him certain financial independence, maybe

lockwise, from right: Judy nd Alfred Taubman; arrington and Eles Gillet; oxanne Pulitzer and Jean e la Moussaye; Abe Gosman nd Luciano Pavarotti; ane and Guilford Dudley.

even let him manage the money. At the same time, since everyone knows that the money belongs to the wife, it's considered bad form for the husband to act as if it's actually his. Several people spoke contemptuously of one prominent man, married to a wealthy woman, who will instruct the parking attendant at the club to "bring my Rolls" instead of saying "bring the car," who will ring for the butler to come and mix him a drink even if he's standing right by the liquor tray, who will talk about the painting *he* bought. These are small things, but in Palm Beach they add up. "He acts as if her money is his," I'm told. This man's behavior is contrasted unfavorably to Warry Gillet, who is widely considered a master of the art of living with a wealthy woman. "He has no money, and he doesn't pretend that hers is his," a social type says. "If you praise his house, he will say, 'Yes, my wife has good taste.' "

The difficulty of balancing all these nuances, of enduring all those unintended slights, may explain why the Norrises are divorcing. Carl Norris was a mere lawyer in Philadelphia until he got to know Diana Strawbridge, the Campbell Soup heiress. Carl and Diana filed for divorce last fall, and their greedy courtroom maneuvering has been followed closely by other lifeguards who might have to undergo a similar ordeal.

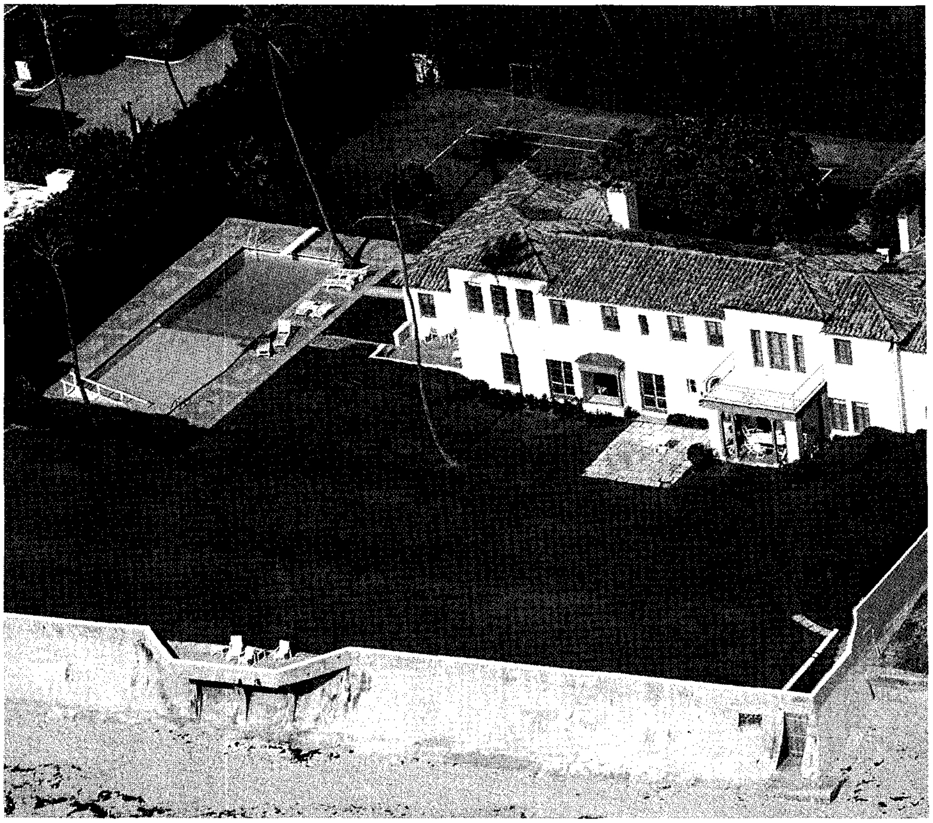
So far, the divorce has amounted to a jurisdictional wrangle, with Carl demanding to have it adjudicated in Pennsylvania and Diana insisting on Florida. In the seventeen years of their marriage, Diana's 3.2 million shares of Campbell stock have appreciated by approximately $96 million, and Pennsylvania courts are traditionally much more willing to grant a spouse like Carl a large share of the increased value of such assets. "Palm Beach is just about two things: sex and money," says one well-established lady. "There's not too much love going around."

THE SULLIVAN DIVORCE ILLUSTRATED THAT THEsis rather vividly. James Sullivan, 51, is one of the town's more disreputable characters; he remains a suspect in the murder of his second wife, Lita, who, in the middle of their extremely bitter divorce proceedings in 1987, was shot to death when she opened the door of their Atlanta townhouse to a man holding a bouquet of pink roses. Eight months later, Sullivan married Suki Choi, now 38, and they had a lot of fun over the next three years. "During this marriage, the parties spent a great deal of money but generated few assets," Judge Hubert Lindsey said in his order. "They traveled extensively, dined out frequently, attended parties, and, in general, had a grand time."

Following in the tradition of the legendary Pulitzer divorce trial, Judge Lindsey showed little sympathy for the wife. He allowed Sullivan to keep their $4.9-million oceanfront house, denied Suki's request for $10,000 a month in alimony, and required her to give Sullivan not only her silver Mercedes-Benz but even their fluffy little Maltese dog, Coco.

SPEAKING OF THE PULITZER TRADITION, NO PALM Beach season could be considered truly satisfying without some scandalous contribution from Roxanne Pulitzer. And she did not disappoint, becoming known as "the other woman" in the de la Moussaye divorce. Roxy, as even the Shiny Sheet calls her, claimed to have first become acquainted with Jean de la Moussaye, a weedy, dark-eyed race-car driver and French count, when he agreed to publicize her novel *Twins* on his car during last year's Tampa Grand Prix—a promotional gimmick that no doubt boosted sales tremendously.

Photographs: clockwise from left, Tom Mannarino/Palm Beach *Daily News*; Bob Davidoff; Palm Beach *Daily News*; Robbie Bedell/Palm Beach *Daily News*; Lucien Capehart.



Trouble in paradise: Ted Kennedy, William Kennedy Smith, and the family estate.

Soon enough, de la Moussaye was divorcing his wife, Francine. In the ensuing wrangle over their two children, he accused her of having a drinking problem; she, in turn, asked the judge to refuse to let him see the children when he was with Pulitzer.

Roxy and Jean held a press conference to deny they were having an affair, but the two began to be seen regularly at Howard Stein's Au Bar, and Roxanne was quoted in the Shiny Sheet as denying rumors that she was pregnant. De la Moussaye, for his part, spent most of the season in one court or another, since he was sued by the model Kirsten Thompson for selling a videotape in which she posed nude on the hood of his race car, and he himself sued the de Bourbon family when a de Bourbon helicopter business in which he had invested went bankrupt.

The season's most scandalous divorce, however, never made it into the papers. It concerned a very wealthy woman who was married for sixteen years. Three years ago, she tells me one afternoon during lunch at Dempsey's, her husband became sexually infatuated with another married woman. This woman's husband knew of the affair, approved of it, and may even have voyeuristically observed some of the trysts. Nonetheless, the other woman encouraged the wealthy woman's husband to get a divorce.

"He was not wealthy," she says of her husband, "but he knew where my wealth was. She thought if he could divorce me he could have a huge settlement, and she could share it. But while their affair was going on, I moved all my wealth out of the country. Then I said, 'Okay, I want a divorce.' He didn't know where my wealth was. But now I'm paying him alimony."

"Why are you paying him alimony? He was the one having the affair."

"I don't blame him. She bewitched him sexually. He was obsessed."

"But why pay him alimony?"

"So we don't have a contested divorce, so we keep everything out of the papers. Scandal is the worst thing."

"Did he marry the other woman?"

"Oh, no."

"But he was obsesssed with her."

"But since he didn't get my money, she didn't want to marry him. She's still with her husband."

I AM WALKING ALONG WORTH AVENUE ONE AFTERnoon in late April, past Gucci, down toward the Everglades Club, when I am overtaken by two women and a man. The women are middle-aged, with short skirts and stiffly set blonde hair and the obligatory Palm Beach walnut tans. Their heels click briskly. The man is tall and thin, with gray-flecked hair. He wears an open-collar shirt and a blue blazer.

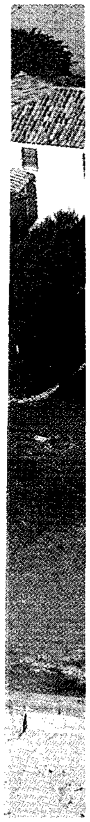
"And so," one of the women is saying as they pass me, "if a house is for sale and a Mrs. Weiss calls and says she wants to see it, you call Mr. Condon and say, 'A *Mrs. Weiss* is interested in looking at your house,' and then Mr. Condon decides. It's unethical, but that's what happens."

The extent to which anti-Semitism still pervades Palm Beach is nothing short of extraordinary. "It's a theme park of anti-Semitism," says one occasional visitor to the island. "Jews go there to be treated like they were in the forties." The town's two most exclusive clubs, the Everglades and the Bath and Tennis Club, remain shameless bastions of anti-Semitism. No one even bothers to deny it. "According to the Constitution, a private club is permitted to discriminate," George Benisch, president of the Beach Club, which has at least one Jewish member, told a reporter for the Shiny Sheet in February.

But the clubs not only do not allow Jews and blacks to become members, they do not let members bring them as guests. As the membership handbook for the Everglades Club explains, "It shall be the responsibility of members to introduce as registered guests only those individuals who conform to, and whose conduct is consistent with, the standards prevailing for members." C. Z. Guest was reportedly rebuked several years ago for inviting a Jewish friend to lunch at the Everglades. Strangely enough, the policy is not applied to children. Jewish children can attend the birthday parties of Christians at the clubs, but Jewish teenagers cannot. Discrimination kicks in with the onset of puberty.

The issue of discrimination at the clubs was rekindled this season when Susan Beach wrote an article in the Shiny Sheet discussing their guest policies. In the article, Guilford Dudley, a

Photographs: top left, Albert Ferreira/DMI; bottom left, Rick Maiman/Sygma; right, Thomas Graves/Sygma.



longtime Palm Beach hand who belongs to both the Everglades and the B & T, took issue with the guest restrictions. "I'm aware of the policy, I'm not in favor of it, and I think it will change," he was quoted as saying. This apparently angered the directors of the B & T, as did the fact that in March, Dudley's wife, Jane, brought James Reginato, a writer for *W,* into the club. Journalists are not allowed in, either. As punishment for breaking the rules, the B & T's directors suspended Mrs. Dudley.

PERHAPS THE MOST BIZARRE PERMUtation of the clubs' guest privileges is that Christian members who marry Jews cannot bring their spouses to the club. I was told that an older Palm Beach woman who has belonged for years to both the Everglades and the B & T is planning to marry a man who is half Jewish.

"Can he go to the clubs?"

"Never. Never," someone tells me.

"He could get into the Newport clubs," another person says. "She's talked to the powers that be in Newport. They assured her that he could get in. But not in Palm Beach."

"Well, will she give up her memberships, then?"

"Oh, no. She won't give them up. One of the L—— sisters married a Christian, and she thought she could get in. But no."

"So what happened?"

"She told her husband to go anyway. A lot of them take that attitude: 'Go on to the club and have your fun.' They don't want to make an issue of it. They don't want to let it bother them."

"Also," I'm informed, "no one wants to give up their membership because, while they don't know how long the marriage will last, they do know the club will always be there."

"It's a matter of priorities?"

"Exactly."

Club membership can be ticklish for politicians in Palm Beach County. The NAACP has demanded that Jeff Koons, the mayor of West Palm Beach, resign from the Sailfish Club in Palm Beach on the grounds that it discriminates. Certain public officials get around the issue by a maneuver called the spouse piggyback. They resign from the clubs, but because their wives or husbands still belong, they go as often as they ever did.

And anyway, a lot of people in Palm Beach ask, why should the clubs let all these strangers with odd names and dark skin and curious religions become members? The question came up during this winter's Town Council election. "Do you think every organization should be obliged to take anyone who wants to join? I don't," Gay Gaines, a candidate for Town Council, said. "Do you think the members of Hadassah have to take as members those who belong to the St. Edward's Ladies Guild? I don't."

When Gaines (who was apparently unaware that anyone can join Hadassah) made that comment, she was in the midst of a hotly contested race with Hermine Wiener, the incumbent. According to several people, Palm Beach's Protestant elite was rather put off by Wiener, who, while an effective politician, had a candid, occasionally blunt manner. To the Protestants, she was a little too Jewish. Gaines, a white-glove matron, ran on a platform calling for "Civility, Courtesy, and Common Sense," which was widely interpreted as code language designed to make a pointed contrast with the stereotype of the pushy Jew. Despite her bold call for good manners, Gaines lost to Wiener, who had the vote of the south end of Palm Beach, a less luxurious section of the town dominated by condominiums that is known as "the Gaza Strip."

"Of course we're prejudiced down here; of course we discriminate," one social woman told me during a dinner party in an elegant house off North County Road. The plates had been cleared; the grapefruit sorbet had yet to be served. She lighted a Merit and exhaled toward the chandelier. "But people get the wrong idea. It's not that we have anything against all these others. We simply want to be with people like ourselves. Our own kind. What's wrong with that?"

ON TOP OF ALL THIS, THE KENNEDY RAPE scandal was simply one more titillating diversion. It provided people with the opportunity to fondly rehash the many legendary sexual escapades of the Kennedy family. But at a few dinner parties—and in Palm Beach this was perhaps the most shocking development of all—the rape scandal actually provoked intellectual debate. The feminists—and don't laugh, Palm Beach does have feminists—were shocked at the publication of the woman's name. They felt that the police department's initial reluctance to charge Willie Smith represented a refusal to take the victim's word. Others felt that Smith was being convicted in the press simply because he was a Kennedy and that, even if he is completely innocent, he will always unfairly carry the stigma of rapist. And there were those who agreed with Neil Rogers, an area radio announcer who said, "What was that broad doing in there at 4 A.M. anyway?"

But while the investigation proceeds, and while the three detectives the Kennedys have hired (including one former Marine who goes around in rumpled chinos and Hawaiian shirts) continue to dig up as much dirt as possible about the rape victim's past, the season in Palm Beach has drawn to a close. The 2,000-odd turkey vultures that migrate to the island every fall have flown north. Although the air is scented now with the lurid perfume of the blooming gardenias, the weather has become a trifle humid. Temperatures have crept into the nineties.

The Palm Beach Story

'OF COURSE WE DISCRIMINATE DOWN HERE,' ONE SOCIAL WOMAN TOLD ME.

Before flying off in private jets to London, where they will take in Ascot and then head to Southampton or the Côte d'Azur, the women who live on Jungle Road and South Ocean Boulevard have carried their furs and jewels and important paintings down to be stored in the vaults in the First National Bank. They have had the orchids taken to the orchid farm and booked the guests for next year's parties. "They'll say, 'I'm having my party on February 12. Put it down. I want to make sure I have you,' " Charles van Rensselaer tells me. "It's one of the things you do at the end of the season."

The metal shutters are now drawn on the big windows, the perfectly raked gravel driveways are empty. But the electricity remains on in the grand old houses. Electricity is needed to keep the air conditioners going; otherwise, the furniture and tapestries and linen would mildew. So all summer long the air conditioners throb away, churning millions of cubic yards of refrigerated air into the vast uninhabited rooms. ■

THE PRICE IS RIGHT

HIGH-POWERED REAL-ESTATE AUCTIONS INVADE NEW YORK AS DEVELOPERS TRY TO RECOUP

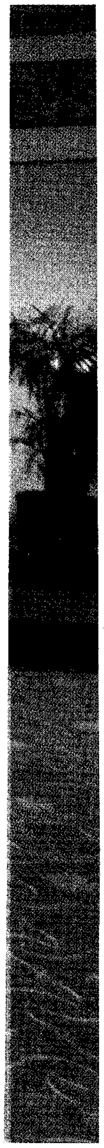
BY IRWIN ROSS

RESIDENCES AVAILABLE THIS ROUND
Windham Mountain Village
5 BEDROOM RESIDENCES
30
SHELDON GOOD & COMPANY
RESIDENCES SOLD
Windham Mountain Village
31
SHELDON GOOD & COMPANY

PRODUCTION VALUES: *A Sheldon Good assistant pumps up the volume at the New York Hilton.*

TO THE UNTRAINED EYE, IT MIGHT have been some sort of whacked-out revival meeting. From the high-decibel microphone in front came a maddening chant inviting the throng to make an offering. Men—some young and agile, others middle-aged and corpulent, all wearing green blazers—moved up and down the aisles, urging the people on. And when a hand went up in the crowd of more than 1,000, a blazered man would blow a whistle, shout triumphantly, and sometimes jump into the air. But the scene in New Rochelle earlier this spring was not a religious extravaganza. Instead, it was an example of the latest game in New York's abysmal real-estate market—high-powered auctions designed to help developers unload bulging property inventories.

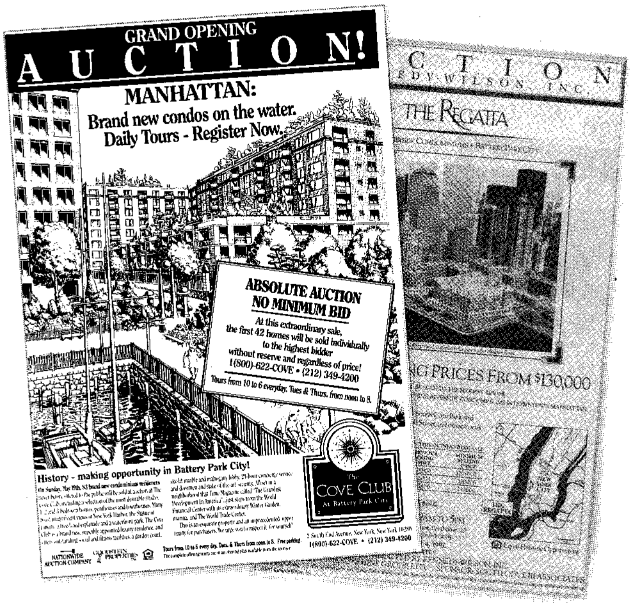
In this case, the auction, conducted by the J. P. King organization of Gadsden, Alabama, was held in the ballroom of a New Rochelle beach club, with the overflow bidders seated in an adjoining tent where they could watch the clamorous auctioneer on a TV monitor. In less than an hour and a half, 80 units in a condominium called GreenCroft were sold for a total of $11.5 million.


Sygma

Real-estate auctions in the Greater New York area are booming. The auctions were once largely confined to foreclosure sales announced in microtype way back in the papers. Now the *Times* and other publications are filled with splashy ads offering condominiums, suburban townhouses, ski lodges, and beachfront properties that are going on the block. Sheldon Good & Company of Chicago, regarded as the largest real-estate auctioneer in the country, held eight auctions in the New York area during 1989. Last year, the number was 32, with total sales of nearly $160 million. The auctions began in the outer boroughs and in suburban and resort areas. But this month they invaded Manhattan in a big way, with several auctions scheduled, including two at buildings in Battery Park City.

The come-ons can be as subtle as the auctions themselves. "The Ultimate Auction," blared a full-page ad in the New York *Times*. "On Sunday, April 7th, 1991 Make Your Bid to Live Life at the Pinnacle." The Pinnacle in this case is an unoccupied apartment tower on Queens Boulevard in Forest Hills, where more than 70 apartments are to go under the hammer. The same auction company, Nationwide of Palm Springs, got even more excited a few days later, this time in boldface caps: ON SUNDAY, APRIL 21, BID FOR YOUR PLACE IN THE SUN. The sun was to be found in the middle-class precincts of Long Beach overlooking the Atlantic, casting its golden glow on a condominium called Beachwalk Landing, where apartments had been slow in selling. The auctions, as a major marketing proposition, were developed and refined in the Sun Belt's depressed real-estate markets.

Auctions attract buyers because they promise—and often deliver—bargains. Most ads proclaim, "Absolute Auction," naming the number of units to be sold "regardless of price." The other units are sold subject to a "reserve," which means the seller reserves the right to accept or reject a bid. But Kennedy-Wilson, Inc., of Santa Monica, for one, publishes "minimum selling prices" prior to sale, believing that if they are low enough, buyers will be attracted without any "absolute" offers.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UNDER THE HAMMER: *Ads for sales at Battery Park City.*

To qualify to bid, an individual must register in advance, usually pay up to $50 for a copy of the offering prospectus, sign a statement that it has been read, and have a check for an immediate down payment after a winning bid. The Sheldon Good company requires a cashier's or certified check or money order, but other auction houses will take personal checks. Most of the bidders who come to the auctions are individuals seeking a home, not real-estate investors "bottom-feeding" in a depressed market. A winning bidder, usually accompanied by spouse and sometimes by children, is led off the auction floor by an attendant to an area where contracts are signed and loan applications filled out. Bank representatives are generally on hand.

Many people sign up just to see the show. At the New Rochelle auction, for example, 667 people registered as bidders, but many of them did not bid. A registered bidder can bring guests free of charge, thus swelling the house and creating a greater sense of excitement. J. P. King unquestionably puts on the most flamboyant performance, complete with thick southern accents, but all the major houses offer good production values, though without whistles.

For example, a recent auction by the Sheldon Good company featured an audio simulcast in which auctioneers and bidders at two different sites competed against each other. Up for sale were twenty units at Windham Mountain Village, a ski resort in the Catskills. There were bidders and auctioneers both on the scene at the resort and in a meeting room at the New York Hilton, with the two groups linked by telephone, each able to hear what was going on at the other site. The telephone hookup created a bit of drama as the auctioneers freely interrupted one another. A total crowd of more than 200 spent nearly $2 million for fifteen units. Five units were left unsold because of reserves.

But the main point of a simulcast is, of course, convenience. Some bidders for resort homes make an initial visit to inspect the property but prefer to avoid another trip there to attend the auction. The Good outfit tried a more ambitious version of this exercise on April 28, when it auctioned off 62 units at one of Donald Trump's celebrated ventures, Trump Plaza in West Palm Beach. The main auction site was a ballroom in Palm Beach Gardens, with simulcasts to hotels in both Chicago and New York. All the units sold, for a total of $15.2 million. The discounts ranged from 40 percent to 50 percent of the original asking prices.

The buyer of real estate at auction can realistically hope for a bargain, but it is sheer fantasy to measure these bargains against the original asking prices. The original prices were set for a wildly inflated market that has now vanished. A better comparison is with prices paid in regular sales. In addition, to determine the final auction price, bidders generally have to add 3 percent—the "buyer's premium"—to the winning bid. Participants are informed of this requirement in advance, but it is easy to forget in the heat of the auction.

Gene and Rhoda Mogul of East Norwich, New York, a couple in their sixties, bought a three-bedroom unit at Windham Mountain with a bid of $126,000, after a

PHOTOGRAPHED BY RICK MAIMAN

lot of comparison shopping. They visited Windham, determined the size of the unit they wanted, and called on local real-estate brokers for comparative prices. The three-bedroom units had been listed for $210,000 in 1988. The Moguls found that brokers were offering two-bedroom units elsewhere for around $135,000, and they decided that it would be a real bargain if they could get the three-bedroom Windham Mountain unit for $125,000. In the end, they were compelled to bid $1,000 more but still felt that they had gotten a good buy.

Because these are auctions, the purest of free markets, bargains can be relative. Several minutes after the Moguls bought, two brothers from Long Island, Jim and Thomas Connelly, won another three-bedroom unit with a bid of $120,000—$6,000 less than the Moguls paid. It was the luck of a declining demand curve, a common feature of auctions. The Connellys' shopping around was limited to reading a magazine article about auctions in ski country.

WINNERS!

IT IS FANTASY TO MEASURE AUCTION "BARGAINS" AGAINST THE ORIGINAL, INFLATED ASKING PRICES.

LIKE THE MOGULS, ANDREW and Katherine Lang, a couple in their twenties, did a lot of comparison shopping. They had rented at GreenCroft in New Rochelle and were thinking of buying in another year or two. The announcement of the auction speeded up their plans, and in buying, they decided to try to upgrade from a one-bedroom to a two-bedroom apartment. They looked at a number of similar buildings in southern Westchester and determined how high they could bid and still beat the market. In the end, they succeeded with a bid of $137,500 and considered that price a bargain.

The economic logic of auctioning real estate is compelling, though the prospect hardly gladdens the hearts of developers. The basic trade-off in an auction, from the seller's point of view, is the acceptance of a reduced price to eliminate the burden of carrying charges for a prolonged period in a down market. Those carrying charges—interest, taxes, maintenance, and marketing costs—typically come to 1½ percent a month of the value of the property and sometimes more.

Thus, if it's going to take two or three years to sell empty units, the developer will be better off unloading a large block at once, even if the auction means an enormous reduction from the original asking prices. The auction itself is an expense to the seller, but not an overwhelming one. The auction house gets a commission of between 3 percent and 10 percent, the percentage declining as the sales volume rises, and the seller also stands the direct costs of the sale, including advertising.

But why go to auction rather than just offer the same discounts in negotiated deals? Because in a market as depressed as this, buyers dither a lot, shopping around endlessly and continually testing for the bottom price. An auction, by contrast, has the great advantage of concentrating attention and forcing a decision.

A CLASSIC CASE OF WHAT DRIVES A seller to auction is provided by Alvin Benjamin, the developer of the GreenCroft condominium in New Rochelle. Benjamin, a short, round-faced man with a perpetual smile, has spent enough of his 70 years developing apartment projects and office buildings in the metropolitan area to be relaxed and candid about the consequences of miscalculation. He committed himself to GreenCroft, a 93-unit apartment house on Pelham Road, in 1988, when the market was good, and opened it the following year after things turned sour. The condominium units were priced from $129,000 for the cheapest one-bedroom unit to $482,000 for penthouses.

Initially, he planned to sell off the project in six months, grossing $20 million and making a profit of $4 million. Instead, in eighteen months, Benjamin sold only four apartments. Early on, he tried a come-on of below-market financing that was tantamount to a price cut, and during the same period he rented 32 apartments. Meantime, his annual carrying costs averaged $20,000 a unit, for a total approaching $2 million per year. Most of the rented units brought in revenue that was considerably less than their costs. "It was a bleeding process," he says, "and it was determined by myself and the bank that we were better off selling the project and taking the losses than expecting that the market would improve at such a dramatic rate as to exceed $20,000 annual cost per apartment." Indeed, there was no way to project when the market would improve. In the meantime, he had a mortgage of $10,550,000 to worry about.

Did he regard the auction as successful with a total sale of $11,500,000? He laughed. "It was successful from the auctioneer's point of view, it was successful from the bank's point of view—and modestly successful from my point of view. It left me with a very healthy tax deduction." In short, he lost $6.5 million, but he had enough money to pay off the mortgage and cover the auction expenses.

The auction at the Pinnacle, the imposing 26-story apartment tower on Queens Boulevard, had a somewhat different history. The sale was not to pay off the mortgage, for the mortgager had already surrendered the property to the bank. The bank, in turn, wanted to generate quickly as much cash as possible from a new, unoccupied building. The Pinnacle was originally put up by a developer named Herman Kraus, who got a $78-million loan approval from the CrossLand Savings bank in 1988, just several months before the collapse of the market. Kraus and CrossLand obviously believed that the boom would continue indefinitely, for the success of the project was premised on getting prices that were realistic for apartments in Manhattan but remarkably optimistic for Queens—studios on upper floors for just under $200,000, for example.

The bubble had burst by the time the building was ready for marketing. By mid-1990, the project was clearly a disaster, and later in the year the bank took possession. It was not a foreclosure. Instead, CrossLand got title to the property in exchange for relieving Kraus of his debt. Tom Eschmann, the exuberant, blunt-speaking chief lending officer of CrossLand, a bank that has been in deep trouble in part because of losses in its real-estate portfolio, is grateful to Kraus for his cooperation. "Most of the time you have to sue owners to foreclose, and that takes three years," he explains.

After it took possession, CrossLand did not immediately proceed to an auction. A "bulk" sale of the entire building to a single buyer for cash would have been the most desirable solution, but no one offered what the bank regarded as a reasonable sum. A conventional sales program was a possibility, but Eschmann says fore-

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casts about the time needed to unload the apartments varied greatly—from two to eight years—so an auction seemed like the best shot for partially recouping.

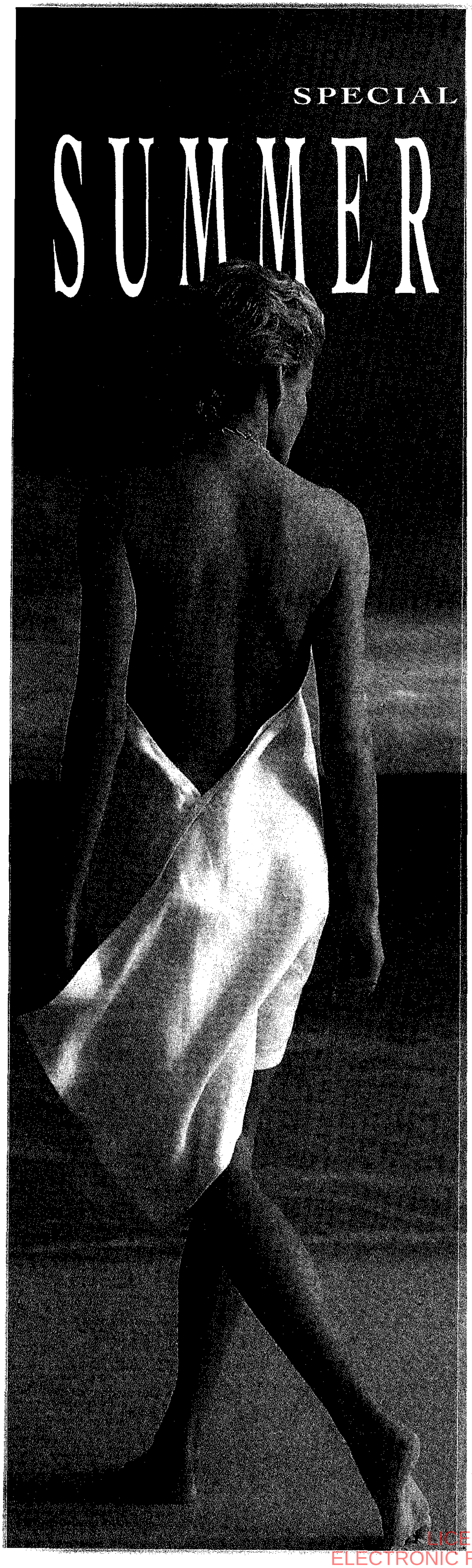
THE BANK INTERVIEWED THREE auction houses and finally selected Nationwide, a firm with a taste for aggressive advertising. Starting last March, some $250,000 of the $750,000 marketing budget was spent on ads, including several full-page ones in the New York *Times* (and in *New York* Magazine).

Although there are 219 apartments in the Pinnacle, the bank offered only 73 for sale—lest it flood the market. The auction lasted five hours, much longer than most, and resulted in a sellout, raising around $15 million. Prices ranged from 48.3 percent of original prices to 66.03 percent, with most below 60 percent. Thus, two 774-square-foot studios, priced originally at $193,600 and $195,600 respectively, were auctioned for $114,330 and $121,540. One-bedroom units typically went for $140,000 to $195,000. Compared with the original prices, the auction prices were bargains. On the other hand, there were often variations of several thousand dollars between roughly comparable units, which suggests that the accidents of the auction process left some bidders considerably luckier than others. And an examination of real-estate ads suggests the auction prices were not far below prices being advertised for comparable apartments in regular sales. The bank declared itself satisfied and immediately launched a conventional sales effort to sell the remaining 146 units, pegging its prices 10 percent higher than the prices achieved at the auction for comparable units. To the extent that the bank gets these higher prices, most of the auction buyers will clearly have gotten bargains.

Auctions are not without their critics in the real-estate fraternity. One of the most vocal is Martin Ginsburg, who with a brother owns Ginsburg Development Corporation, located in Hawthorne, New York. "An auction has a negative impact on the market—there is no question about it," Ginsburg maintains. In his view, the problem is not that auction prices are much lower than negotiated prices but that an auction widely publicizes just how depressed the market is by spreading around a lot of specific data. With privately negotiated deals, by contrast, fewer people learn of the discounted prices. The standard response of the auction companies to Ginsburg's point is that auctions bolster the market by swiftly removing a large overhang of "product." And Ginsburg's argument means little to those left holding the bag in a rotten market. "Did I depress the market?" asks CrossLand's Tom Eschmann. "There isn't any market! I'm the only market out there." ■

SPECIAL DOUBLE ISSUE

SUMMER PLEASURES



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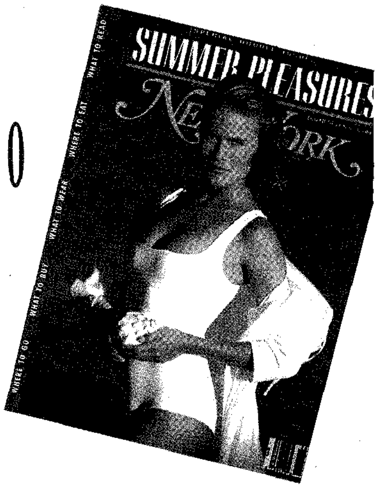
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poem alone

THE CRYPTIC JOHN ASHBERY, AMERICA'S FOREMOST POET, GOES THE DISTANCE

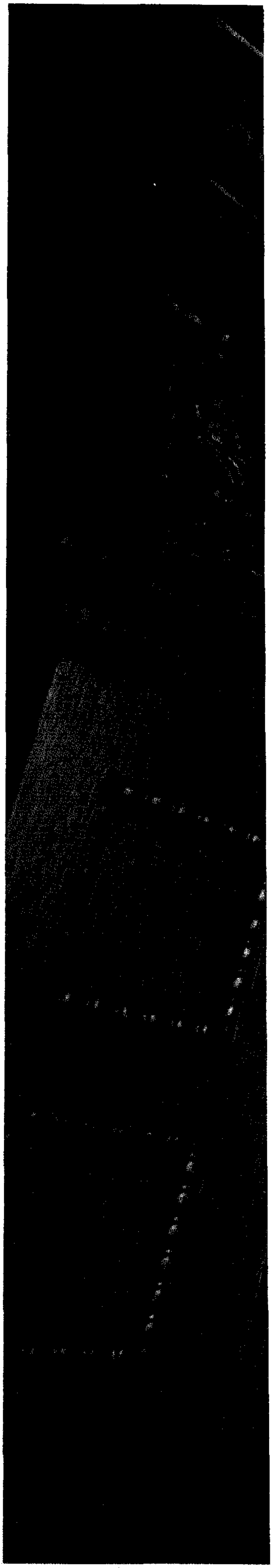
by dinitia smith

“I THINK THIS IS THE FIRST DOUBLE SESTINA since Swinburne,” John Ashbery told the audience at Bryn Mawr College, outside Philadelphia. Next to me in the audience, a woman gasped. For most people, a double sestina is a minor event. But in the world of poetry, this was big news. The sestina is one of poetry's hardest forms. It consists of six six-line stanzas, each ending with the same set of words, only in a different order. And then, to top it off, the poet must use those six words in a final, three-line stanza. Ashbery had doubled the challenge—to twelve stanzas of twelve lines each, with a final six-line stanza. It was like a football player making three kickoff returns of 105 yards each, or a basketball player breaking Wilt Chamberlain's 100-point scoring record for two games in a row.

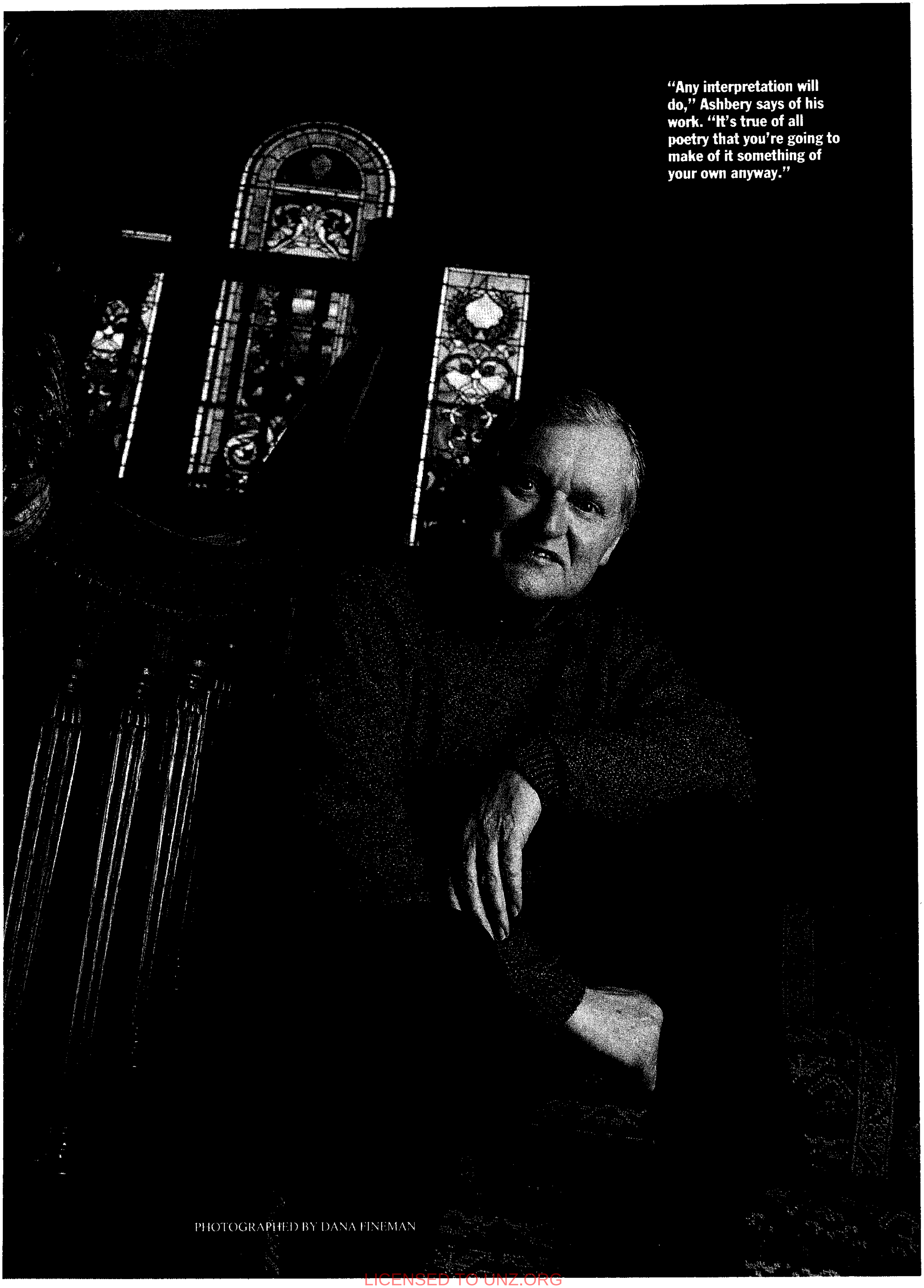
As Ashbery began reading, the woman next to me sat forward tensely, her mouth open. “We're interested in the language, that you call breath,” Ashbery began to read. (*Breath* would be one of the repeated words.) “. . . If breath is what we are to become, and we think it is. . . .” Ashbery, who is 63, read in a flat voice, with the round *r*'s of his native western New York State. His delivery was straightforward, unassuming, what one would expect from a farmer's son from Sodus, New York. Every now and then, he glanced up at the audience through his thick glasses. He has a ruddy face, and it seldom changed expression.

“We two have lasted almost until death,/ and still nothing shields us from the aspirations of the sunflower;/ even at night you can hear its ever-unquiet breath. . . .”

Next to me, the woman was beating out



Sygma



"Any interpretation will do," Ashbery says of his work. "It's true of all poetry that you're going to make of it something of your own anyway."

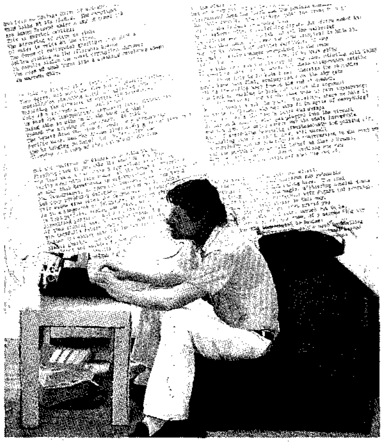
PHOTOGRAPHED BY DANA FINEMAN

each repeated word with her hand. There was *breath* again. And, as Ashbery read along, the word *death* was repeated, and *sunflower.* He was moving at a steady pace now, through the tenth, eleventh, and twelfth stanzas. The room was silent with tension and expectation.

"Funny," Ashbery read, "the way the sun/ can bring you around to her. And as you pause for breath,/ remember it, now that it is done, and seeds flare in the sunflower." He had done it! "Oh, my God!" said the woman next to me, clapping her hand to her mouth. "Beautiful!"

Applause clattered through the hall. Ashbery bobbed his head, smiling his gap-toothed smile. The author of thirteen volumes of verse, John Ashbery is one of America's most versatile and prolific poets, at home in poetry's most complex forms. "John Ashbery will come to dominate the last third of the century as Yeats dominated the first," *Poetry* magazine has said. And Ashbery, who has also had a distinguished career as an art critic for *New York* and *Newsweek,* is the only American poet to win all three major annual literary prizes at once, in 1976, when his collection *Self-Portrait in a Convex Mirror* won the Pulitzer Prize, the National Book Critics Circle Award, and the National Book Award.

But though Ashbery has won nearly every major literary honor, he's long been controversial. *The Saturday Review* once called him "the Doris Day of modernist poetry" and accused him of playing "nasty Symbolist-Imagist tricks on his audience." Some of his lines have "about as much poetic life as a refrigerated plastic flower," the magazine said. More recently, the British poet James Fenton, reviewing Ashbery's *Selected Poems* in the New York *Times,* wrote that "there were times . . . when I actually thought I was going to burst into tears of boredom. . . . This vaunted depiction of consciousness, of experience, this excursus into the meaning of meaninglessness, this way of nattering into the whole night . . . ," Fenton wrote, with what seemed almost a cry of anguish.



Ashbery, by Larry Rivers.

LIKE JOHN ASHBERY HIMSELF, *FLOW CHART* IS SPARKED BY A DAZZLING INTELLIGENCE. BUT THE 216-PAGE WORK, LIKE THE MAN, DOESN'T GIVE UP ITS SECRETS EASILY.

Readers of Ashbery's work sometimes find themselves wandering through a seemingly impenetrable labyrinth of lines filled with references to everything from cartoon characters to classical mythology. Ashbery may be the only poet to have written poems on both Daffy Duck ("Daffy Duck in Hollywood"—with allusions to Satan, the Princesse de Clèves, and Speedy Gonzales) and Warren Harding ("Qualm"). Ashbery is also famous for playing fast and loose with his pronouns, further mystifying some of his readers. His friend Kenneth Koch once wrote a parody of the typical Ashbery line: "It wants to go to bed with us."

Now, with his new book, *Flow Chart* (Alfred A. Knopf), Ashbery has undertaken his most ambitious project—a book-length poem of 216 pages that is bound to heat up the battle over his reputation. Like Ashbery himself, the poem is sparked by a dazzling intelligence. But like the man, the work doesn't give up its secrets easily.

Flow Chart IS SOMETIMES LYRICAL, even majestic, as in the opening passage: "Sad grows the river god as he oars past us/ downstream without our knowing him. . . ." And the poem shows Ashbery's particular gift for describing intimacy (and the way it sometimes unravels): "I now . . . / have come belatedly to realize that sex has very little to do with any of it,/ that is directly, except insofar as it makes you do something you hadn't thought about/ because it brought you to a place you hadn't thought of visiting,/ some quiet corner of a garden, unnoticed before, whose perfection of design/ no longer seems a threat, but rather a greeting instead."

But then there are passages like this: "Though the sun's crisply charred/ entrails have slumped behind yonder peak, no one has stepped forward to claim/ the amazing sum promised by the clerk. You know not one minnesinger has ever/ reneged on a pledge. Until today, that is. When by the loose curtain's distracted/ fall I spy the contour of an ankle, and the ferrous glint/ of a meat-cleaver. Go to the judge!" Just the kinds of lines that drive Ashbery's critics to distraction.

"John, why is your poetry so damned difficult?" I asked Ashbery one cold day recently at his house in Hudson, New York. We had been talking for hours about his life and work. Beyond him was the big, dark, ornate house with its heavy oak paneling, its stained glass, its fringed lamp shades, its secret places, a house that is a deliberate attempt to re-create the home of his beloved grandfather, the man who had saved Ashbery's life for poetry.

Up until this moment, Ashbery had been typically courteous and low-key. But suddenly, he gave me a baffled look. I could tell that he was annoyed.

"I don't know that my poetry is difficult," Ashbery said. "It's not for *me!*"

Ashbery's poetry doesn't have meaning in the conventional sense, he explains. It's not *about* love, or *about* death, or *about* beauty. What Ashbery's poetry is *about* is his mind, he says, and what's going through it at any particular time. Take *Flow Chart.*

"I read the poem as a meditation on the loss of love, on the imminence of death," I told Ashbery. No, said Ashbery, *Flow Chart* is really "a kind of continuum, a diary, even though it's not in the form of a diary. It's the result of what I had to say on certain days over a period of six months, during the course of thinking about my past, the weather outside. I free-associate and come up with all kinds of extra material that doesn't belong—but does."

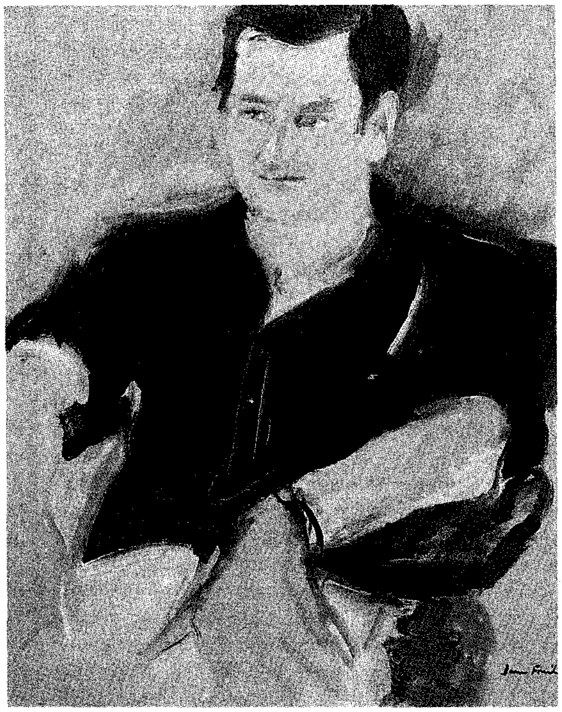
One way to read his poetry is to think of it as "music," says Ashbery, who is a would-be composer, and to think of the words in his poems as the notes of a musical composition. "Words in proximity to one another take on another meaning," he says. "What you hear at a given moment is a refraction of what's gone before or after."

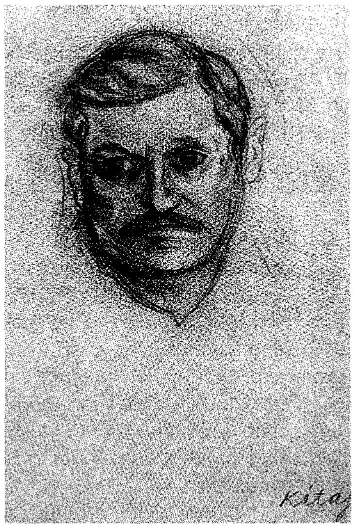
One critic has said that Ashbery's poems "seem to incubate some obscure Jamesian dramas we can trace without quite following them to the heart of their disturbance." But sometimes, critics like to read actual meaning into Ashbery's work. The poet usually outfoxes them. He even deliberately composed one poem, "Litany," with its two competing columns of verse side by side on the same page, in such an utterly "discursive way that it would elude criticism," he says.

Ashbery says he doesn't really care about what meaning people read into his poetry. "Any interpretation will do," he says. "It's true of all poetry that you're going to make of it something of your own anyway."

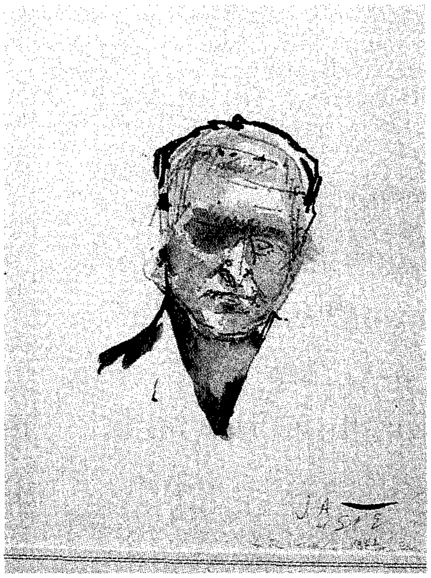
"Show me a difficult part," Ashbery said to me as we sat at his kitchen table. Frantically, I paged through the text of *Flow Chart.* And suddenly it all seemed easy . . . at least at the time.

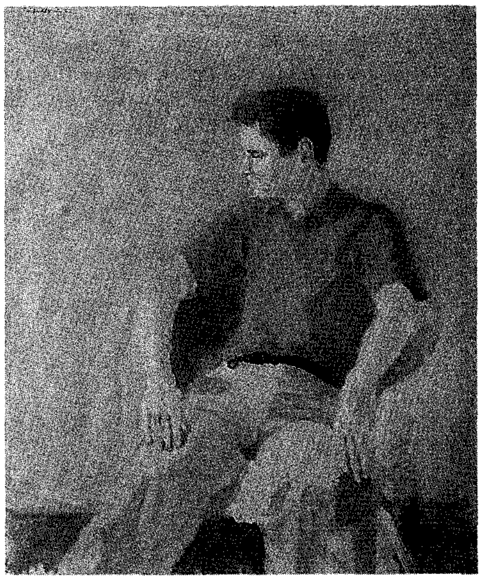
Photograph by Larry Rivers.





Portraits of the artist as a younger man (clockwise from top left) by Jane Freilicher, R. B. Kitaj, Fairfield Porter, and Rodrigo Moynihan.





DURING OUR TALKS, ASHBERY had been courteous, quietly funny, but remote, seemingly bored at times. After the reading at Bryn Mawr, I had driven back to New York with him and his assistant, Eugene Richie. I had expected, after the night's tour de force, that Ashbery would talk about the double sestina, or at least about poetry. But now, as Richie tried to find the New Jersey Turnpike in the darkness, Ashbery's only concern was that he hadn't been able to tape the previous night's episode of *Twin Peaks.*

Ashbery asked Richie what had happened. Richie, almost as if he were telling a bedtime story, began a blow-by-blow account. "Josie killed Eckhardt," he said. "Dale Cooper and Harry Truman discovered them in bed together. . . ." Ashbery leaned forward attentively in his seat, hanging on every word, showing more intensity than I had seen all night. " . . . And Josie was holding a gun on them. Then Josie suddenly seemed to fall over dead herself, and the dwarf danced on the bed. . . ." I fell asleep in the front seat of the car.

In his sunny, comfortable Chelsea apartment that afternoon, before we left for Philadelphia, Ashbery showed me some photographs he had collected for his psychoanalyst. Ashbery seemed to feel that the photos somehow explain him. They show a beautiful child, often photographed against the backdrop of a lake. "That's July 4, 1937—my father with my brother and me," said Ashbery. Ashbery is a ten-year-old with the sun in his eyes, hanging back. "I feel I was definitely sort of withdrawn."

Then he showed me another shot, of himself and his parents, without his brother. "That was in 1940 on a trip to the Adirondacks, after my brother's death. We don't look very happy," Ashbery said. There is a profound reticence about the man, a hiddenness, as if somehow he is *still* a farm boy, uncomfortable talking about personal things.

ASHBERY WAS BROUGHT UP IN Sodus, New York, a small town near Lake Ontario, where his father was a fruit farmer. The lake loomed large in Ashbery's consciousness, and his poems have always been filled with water imagery. "The sky is bright and very wide," he writes in his long, beautiful, lyric piece "A Wave," "and the waves talk to us,/ Preparing dreams we'll have to live with and use."

Ashbery was at first an extroverted child who loved to be with his father on the farm. Then, when Ashbery was four, his brother, Richard, was born, and Ashbery grew melancholy. Richard became the star of the family, sharing Chester Ashbery's love of the outdoors. "My father was disappointed in me. My father favored him, and I understood."

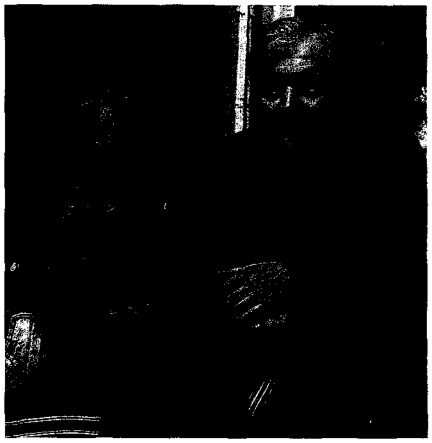
Ashbery's maternal grandfather, Henry Lawrence, was a distinguished physicist and professor at the University of Rochester. And the poet's mother, unlike many women of her generation, had a college degree. "She had a tremendous reverence for my grandfather," Ashbery says. "He was a sort of patriarch. He was very cultivated. He knew Greek and Latin. My father was jealous of his ascendancy." From the beginning, Ashbery was caught in a tug-of-war between his father and grandfather, whom he adored.

The Depression magnified the tensions in the Ashbery household, as Chester Ashbery struggled to feed the family. "My father had a violent temper," Ashbery says. "My mother was very sweet and timid. He and my mother were always quarreling. He would wallop me. It was like living in a volcano. I never knew what would precipitate an eruption." Later, he wrote a poem about his childhood, "The Picture of Little J.A. in a Prospect of Flowers": "I had a hard stare, accepting/ Everything, taking nothing,/ as though the rolled-up future might stink/ As loud as stood the sick moment."

When he was a very young child, he went to live with his maternal grandparents in Rochester, since there was no kindergarten in Sodus. Even after he returned to his parents' house, he spent weekends and holidays with his grandparents. It was in his grandfather's library that Ashbery discovered literature, reading his way through Dickens and Thackeray and George Eliot. When the boy developed an interest in painting, his grandparents made sure he had lessons.

IN 1940, JOHN'S BROTHER, THEN NINE, died of leukemia. Ashbery had both loved and resented his little brother, but suddenly, Ashbery says, "life was lonelier without him. I became the only son. I had a feeling that a lot depended on me by way of my parents' expectations. My brother would have grown up to be a successful businessman and family man. I wouldn't have had to be guilty about being single and writing poetry."

In high school, Ashbery was "a misfit." He hated sports and was interested in eighteenth-century French painting. When he was fourteen, he won a "Quiz Kids" contest and traveled to Chicago to be on the radio program. "If you wanted someone to draw you a cartoon, would you choose Fragonard, Corot, or Daumier?" he was asked. He answered Daumier, correctly. In high school, he won a *Time* current-events contest, and the prize was Louis Untermeyer's *Modern British and American Poetry.* At first, he liked the "easy" poets, Frost and Millay. Then a neighbor introduced him to Auden's work, and he was struck by the colloquial style. Ashbery began writing poetry, and his high-school teacher sent it to *Scholastic* magazine.



With Pierre Martory.

Ashbery seemed destined to spend his life in Sodus, eventually taking over the family farm, until a wealthy neighbor offered to send the shy, brilliant teenager to Deerfield Academy. But at Deerfield, Ashbery was even more isolated. He wasn't from a rich Wasp family, and he was a bad athlete. Nonetheless, he made friends with other "outcasts" and kept writing poetry. One day, in a peculiar incident that lingers with him, a friend, unbeknownst to Ashbery, submitted some of Ashbery's poems under the friend's name to *Poetry* magazine. Two were accepted. Soon afterward, when Ashbery sent in the same poems under his name, he got a curt note of rejection. When Ashbery learned of the deception, he thought he would be branded a plagiarist forever. He was only eighteen, and he believed his career was over.

Most boys at Deerfield went to Williams or Amherst, but a friend of his grandparents' urged Ashbery to apply to Harvard. He was accepted, and he enrolled in 1945. It was something of a golden age at Harvard. Robert Creeley was there, and John Hawkes, Donald Hall, Robert Bly, and Harold Brodkey. Adrienne Rich and Barbara Zimmerman (later Barbara Epstein, co-founder and co-editor of *The New York Review of Books*) were students at Radcliffe.

At Harvard, Ashbery met the young poet Kenneth Koch. "Kenneth was the first person my own age I could talk to," he says. It was Koch who introduced Ashbery to poet and playwright Raymond Roussel, a contemporary of Proust's who produced strange, dreamlike narratives filled with almost hidden wordplay. More than 30 years later, Ashbery is still translating and writing about Roussel's work. At Harvard, Ashbery published a poem in *Furioso,* a little magazine, and gave his first reading. Eight people came (two of them Leslie Fiedler and Richard Eberhardt). Ashbery was still an undergraduate when he wrote what is perhaps his most popular poem, "Some Trees," about a nascent love affair and the efforts of two people to define themselves within it. "These are amazing: each/ Joining a neighbor, as though speech," he wrote, "Were a still performance./ Arranging by chance/ To meet as far this morning/ From the world as agreeing/ With it, you and I/ Are suddenly what the trees try/ To tell us we are: . . ."

ASHBERY HUNG OUT WITH THE PAINTERS OF HIS DAY. "THEY WERE STRIKING OUT IN NEW DIRECTIONS," HE SAYS, "AND IT MADE ME WANT TO DO THE SAME IN MY WAY."

Typically perverse, Ashbery dismisses the poem today. "A conventional modern poem of that period, my farewell to poetry as we know it—it had a paraphrasable meaning. I don't see my poetry as others see it," says Ashbery, with a dryness in his voice. "It's a problem of mine."

HIS SENIOR YEAR AT HARVARD, Ashbery became friends with Frank O'Hara, a poet who would become a curator at the Museum of Modern Art and a pivotal figure on the New York art scene during the postwar period. "He energized the people around him," Ashbery remembers. "He made them want to be more like him—and more like themselves. He was like Cocteau, at the center of everything, and everything radiated out from him."

Ashbery wanted to go on and get a master's degree in English literature, but Harvard rejected him. "They told me they were interested in diversifying," he says. He enrolled in Columbia instead. After getting his M.A., he wrote ad copy for Oxford University Press and later McGraw-Hill, composing poetry when he could. In 1952, Ashbery went with O'Hara to a concert of John Cage music. As he listened to Cage's "Music of Changes," to its random notes and irregular rhythms, he felt "suddenly refreshed," he has said. He realized that he could make chance and dissonance part of his poetry the same way Cage incorporated them in his music.

John Cage was part of an explosion in the arts in New York City during the postwar period. The Abstract Expressionists were changing the course of painting—New York, not Paris, was the center of the art world. And there was a new kind of poetry being written. Young poets like Ashbery and O'Hara and Kenneth Koch, Barbara Guest and the late James Schuyler, were rebelling against the formalism that dominated poetry at the time, in the work of Allen Tate and Robert Lowell. The young poets and painters encouraged one another, talked about one another. At night, Ashbery went to bars with Larry Rivers, Alex Katz, Nell Blaine, and Jane Freilicher, who, together with an older group—de Kooning, Pollock, Franz Kline—came to be known as the New York School.

"Rivers, in particular, was the kind of wild and crazy guy we didn't see much of at Harvard," says Ashbery. "He was painting up a storm. It was exciting to be around people like that. The painters were striking out in new directions, and it made me want to do the same in my way."

Rivers remembers Ashbery as "very handsome, pretty. He would drink to the point where he couldn't stay awake any more and then wake up and wash his face and go to another party. We were provincial, omnivorous, looking for all sorts of experiences, artwise, sexwise, literaturewise. All he was about was having a good time—that and poetry."

"No more dullness, only movies and love and laughter, sex and fun . . . ," Ashbery wrote in "The Skaters." But there was also, says Rivers, an air of sadness about Ashbery: "He brought up the death of his brother."

The poets and painters were fascinated by one another. Rivers painted Ashbery bent over a typewriter. Fairfield Porter, Alex Katz, and Jane Freilicher also painted him. Ashbery has a good collection, with works by Elaine and Willem de Kooning, Katz, Rivers, and R. B. Kitaj.

Like the painters' work, the poets' was anti-referential, a record of its own "coming into existence." Just as the painters' subject was paint itself, the poets' was language. And the poets were writing in a new diction, filled with the colloquialisms of urban life. The poets loved the movies, and their work jump-cut from subject to subject, just like film. Eventually, the group came to be known as the New York School of poets.

Out of this period came one of Ashbery's stranger works. One summer in 1952, he and James Schuyler were driving back from the Hamptons. "Schuyler said, 'Why don't we write a novel? You write the first line.' It was typical of him to have the idea and make me do the work." The work took sixteen years. *A Nest of Ninnies,* as it was eventually called, is about a group of frivolous, bickering friends who go to Florida and then Europe. When it was finally published, in 1969, W. H. Auden, reviewing it in the New York *Times,* said it was destined to become "a minor classic."

Ashbery at a 1949 Halloween party with artist Nell Blaine.

IN 1955, ASHBERY AND FRANK O'HARA submitted manuscripts to the Yale Younger Poets series, which was being judged by Auden. Neither made the first cut. But after Auden couldn't find any poetry he liked, the two poets mentioned their work to Chester Kallman, Auden's companion. Auden awarded Ashbery the prize for his collection *Some Trees.* "Auden didn't really like it," says Ashbery. "He said later he'd never been able to understand a line of my poetry. He wrote a strange introduction [to the collection] that manages to avoid talking about the book."

Although O'Hara had lost the competition, he wrote a rave review of Ashbery's book for *Poetry,* the only good review Ashbery got. Otherwise, *Some Trees* dropped into a bottomless pit. Eight hundred copies were printed, and it took ten years to sell them all.

In the meantime, Ashbery had been awarded a Fulbright to Paris. ("The personnel division at McGraw-Hill said I was making a big mistake" by quitting.) Ashbery eventually stayed in Paris for ten years, living with Pierre Martory, a French poet and journalist. (To this day, Martory and Ashbery remain close. Martory, now 70, visits him twice a year, and Ashbery translates Martory's work.) To make money, Ashbery began writing art criticism, doing pieces for the New York *Herald-Tribune* at $15 per review; he edited two journals, *Locus Solus* and *Art and Literature* (published by painter Rodrigo Moynihan and his wife, Anne Dunn). Ashbery waited for news about *Some Trees.* None came. He would never have a career as a poet, he decided. From now on, he would write only for himself. Because he felt out of touch with the American language, he bought magazines like *Esquire* and made word collages.

He began to write strange, fragmented poems, influenced by the music of Anton Webern and Luciano Berio. "I didn't think anybody would want them, no matter what they were like," he says. Most places turned down the poems he sent them, though some were accepted by "little magazines" in America. Ashbery was depressed. He wanted to be "a poet with readers."

One summer during this period, Ashbery traveled to Vienna and saw for the first time the original *Self-Portrait in a Convex Mirror,* by the sixteenth-century Mannerist painter Parmigianino. It is a tiny, enigmatic rendition of the artist, his hand in front of his face, his features distorted in a convex mirror. For the next fifteen years, Ashbery was haunted by the title, and "the strangeness and perfection of the whole enterprise, and the dreamlike image of the beautiful young man."

ASHBERY'S FATHER DIED IN 1964, and Ashbery decided to return home to New York to care for his mother. Back in the United States, he discovered, to his surprise, that people had been reading his work in little magazines and that he had developed a reputation as a poet. Now he found himself asked to give readings, and in 1966, his collection *Rivers and Mountains* was nominated for the National Book Award.

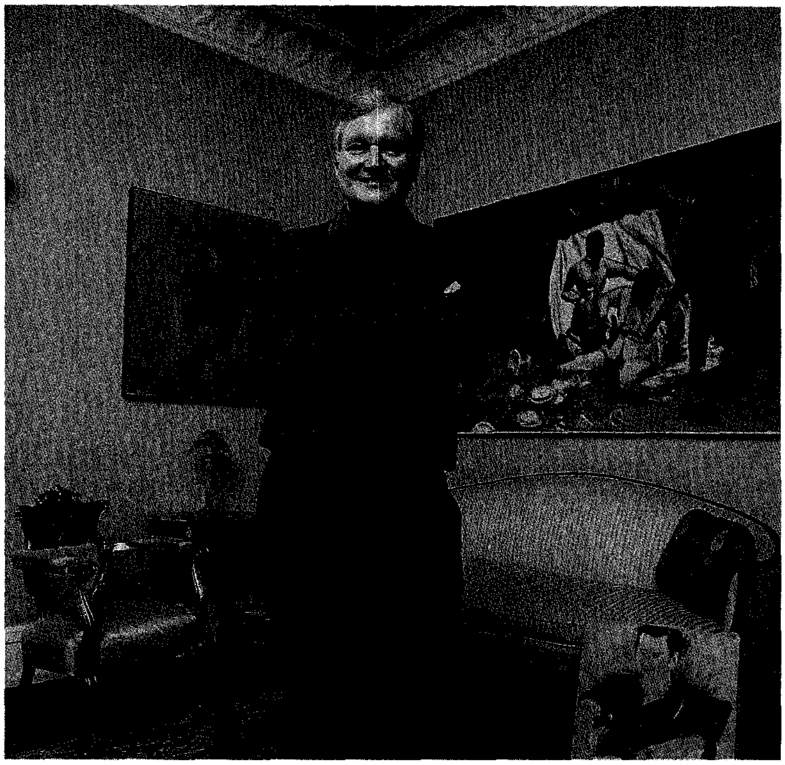
Ashbery became executive editor of *ArtNews* in 1965, assigning pieces and sometimes reworking articles. Although journalism cut into the time he had for his poetry, it taught him a more matter-of-fact approach. "I could turn out poetry the same way I could turn out journalism," he says. During that time, Ashbery met David Kermani, a young, dark-haired graduate student in Middle Eastern studies at Columbia, who later became a director of the Tibor de Nagy gallery. He and Ashbery share the Hudson house, and Ashbery has dedicated both *Flow Chart* and *Self-Portrait* to Kermani.

In 1972, *ArtNews* was sold and Ashbery was fired. He was out of work for a

Photograph by R. Bass.

year. One day, in Provincetown, he came across a reproduction of the Parmigianino painting, and he set out to write *Self-Portrait.* In many ways, its central image, of the painter's "right hand/ Bigger than the head, thrust at the viewer/ And swerving easily away, as though to protect/ What it advertises" could be seen as a metaphor for a certain evasiveness, even coyness, in Ashbery's own work.

"I don't think of myself as hiding from the reader," Ashbery says. The painting "merely anchors the stream of consciousness. It's about what I happened to be thinking about when I was writing it." When the collection was published, *The New York Review of Books* said, "[Its] fragmentary, disjointed or maddeningly evasive nature not only baffles, but bores the reader." Of course, the collection went on to win the Pulitzer Prize. Today, Ashbery has distanced himself from the title poem. "It's not one of my favorite poems, despite all the attention," he says. "I was always very unsure of the quality. I rewrote it several times, something I don't usually do—maybe I should do it more often."



In the living room of his Hudson, New York, home.

But even though Ashbery was now one of America's foremost poets, he still needed a second job. (To this day, he makes only $20,000 a year from his poetry.) He was teaching at Brooklyn College and was sure he'd be laid off because of budget cuts. After winning the Pulitzer, he was offered tenure. In 1978, Ashbery became the art critic at *New York* Magazine, but the pressures of teaching poetry and writing criticism almost caused him to have a "nervous breakdown" in the magazine's office one day, he says. *Newsweek* offered him a slot as art critic for half a year—sharing the job with Mark Stevens. But at *Newsweek,* Ashbery lived in constant fear of prominent elderly artists' dying during his six months. "You'd have to go down there at midnight and write an obituary," he says. "I used to worry about Miró and which half of the year he would die in. I escaped Miró but got stuck with Dubuffet."

In 1982, a serious illness, a staphylococcal infection of the spine, nearly killed Ashbery. He recovered, though he still occasionally walks with a limp.

Being a Pulitzer Prize–winning poet didn't protect Ashbery from the vagaries of the workplace. When there was a change of editors at *Newsweek* in 1985, Ashbery thought he might be fired again. "I was never made to feel welcome," he says. He was saved by a MacArthur Foundation grant—$250,000 over five years—and he resigned. "I spent five years recovering from a lifetime of drudgery," he says. Free now for the first time in his life to write full-time, Ashbery began *Flow Chart.* When he told his friend Kenneth Koch he was writing a poem that numbered 100 manuscript pages, Koch said, "Where could you find enough things not to say to fill up a hundred pages?"

Although Ashbery was able to write *Flow Chart* in only six months, he rarely seems to work. He writes mostly in his apartment during the week and usually only in the late afternoons, "because of procrastination, not wanting to get down to business." Often, before he begins to work, Ashbery takes a walk. Sometimes the walk lasts so long that "my preferred late-afternoon moment will pass," he has said. He finds it hard to work at night or in the morning. This leaves about two hours a day for writing, but "I don't even do that every day."

And, says Ashbery, "When I'm working, I don't mind answering the phone, since often my train of thought will be interrupted for the better. John Cage taught me that whatever interruption happens is part of the piece of music." Ashbery seldom revises nowadays, he has said, "because of my strong desire to avoid all unnecessary work."

In the evening, after he has finished writing, Ashbery likes to screen videos of the "hundreds of bad movies" he has recorded from late-night television—the "Mexican Spitfire" series with Lupe Velez, *The Great Gildersleeve,* and low-budget *noir* films like *Detour.* In addition, he collects the films of Edward D. Wood Jr., "the worst film director ever," who made *Glen or Glenda?,* perhaps Hollywood's first film about transvestism, and the infamously bad *Plan 9 From Outer Space.*

Ashbery also loves the music of modern, atonal composers, the more obscure the better. The poet John Ash, a friend, remembers Ashbery arriving to meet him one day with a gift of the complete recording of "the totally forgotten, bizarre *Opus clavicembalisticum,*" a four-hour-long piano piece by Kaikhosru Sorabji, known to be almost impossible to play.

EVERY THURSDAY, Ashbery travels up to Hudson, teaching at Bard College on Fridays. "I'll never give up the day job," says Ashbery, whose MacArthur fellowship has expired.

On Sundays, Ashbery sometimes drives to Saugerties to browse in antiques stores. For twelve years now, he has been engaged in the meticulous restoration of his turn-of-the-century granite-faced mansion, finding the proper period wallpaper, the proper Oriental rugs, in a sense constantly creating the house of his grandfather.

One Sunday in late winter, Ashbery drove to Saugerties with me and David Kermani, who now runs an Albany rug business, to buy a lamp. As we drove, Ashbery talked about language and what it means to him. Even now, more than half a century later, he can remember, for instance, when he heard individual words for the first time—the word *regret,* for instance, when he was in kindergarten. "I was fascinated by words," Ashbery says.

While some poets write to communicate their deepest emotions, Ashbery has his own imperative. For him, poetry is an exploration of language itself. Though the results may be mysterious, it is the process of discovery that counts. For Ashbery, every word has its own musicality and resonance, its own set of associations, its own possibilities.

"I write," said Ashbery as we drove above an estuary of the Hudson, "to find out what I know." ■

The Insatiable Critic/Gael Greene

HAPPINESS IS A THING CALLED JOJO

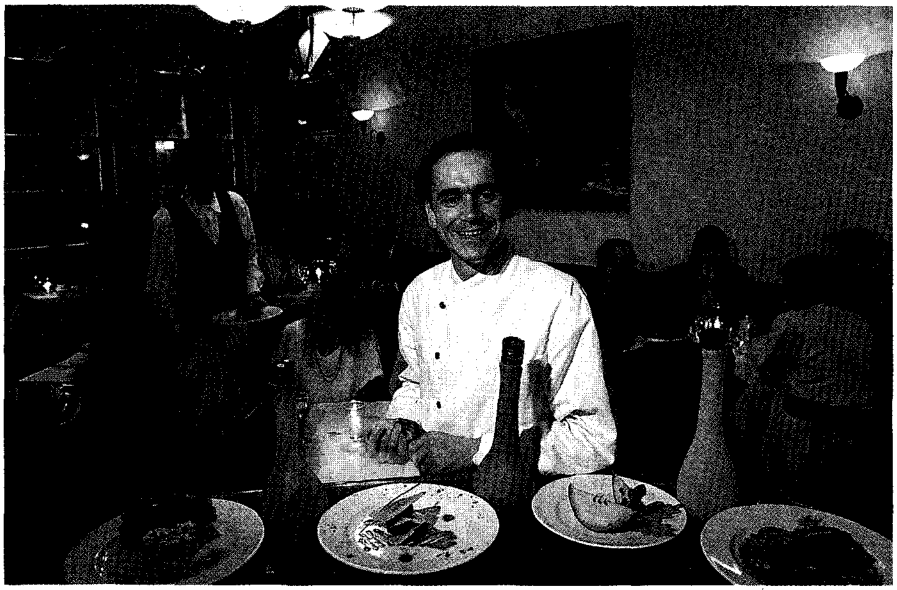
“. . .Just a few days into Jean-Georges’s reanimation, savvy East Siders are already vying with food-world adepts for tables. . .”

FLAUNTING HIS FOUR-STAR GENIUS IN A blossom-bowered jewel box at the Drake Hotel was like growing up rich. Jean-Georges Vongerichten, pampered and subsidized, could whisk his Lafayette kitchen crew into truffled frenzy, basking like a crown prince in his suite above. But who eats in hotel dining rooms, even now, in their much-trumpeted coming-of-age? Tourists, the food-obsessed, occasional adventurers off the beaten path. Jean-Georges longed for a room of his own.

So here we are in this familiar graceless space on East 64th Street, home over the decades to Gertrude, Le Coup de Fusil, St. Petersburg, and Bar du Théâtre, scarcely revamped now for its newest incarnation, **JoJo**. Some amethyst sconces, a big glass “monocle” staring into the kitchen, a few paintings by Leandro Velasco (who studied with Botero and seems smitten by the same plump circles). “No one ever did this before,” marvels a chum of the chef’s. “From the four-star heights to paper towels on the table.”

Yes, there is white paper on the cramped tables. And bistro wire stands to hold the anemic baguettes upright. But there is heavy silver cutlery, too, and colorful resin napkin rings—whisked away by the very professional serving crew before you get criminally attached. And just a few days into the first week of Jean-Georges’s reanimation (with the ad world’s Bob Giraldi and Phil Suarez, the powers behind Positano, as partners), savvy East Siders have already slid into reconnaissance positions, vying with food-world adepts for tables. Tonight’s chipper muddle would never dream of dining at Lafayette, but . . . around the corner from the Park Avenue pad, well, yes. And even though Vongerichten long ago swore off cream, as you sit in full view of Velasco’s billowing chef’s portrait, you can forget about dieting. Whatever you eat, you’ll never be *that* fat.

To fit the cramped kitchen, Jean-Georges has trimmed his team: “No one is more than 140 pounds,” he boasts, a slightly overgrown jockey himself. “I am the biggest.” And the menu is also brashly tailored. Where once he divided dishes by poetic references to cooking method, now Jean-Georges is kindergarten simple. TUNA, the menu says. SHRIMP. SOUP. SALAD. CHICKEN. CHOCOLATE. MELON. The prices are trimmer, too: appetizers $7 to $12, entrées $19 or less, desserts $6 to $8. When the liquor license arrives (it was due last week), there will be seven country wines for under $20 and sweet wine by the glass.



HOME AT LAST: *Jean-Georges Vongerichten at JoJo.*

The chef’s fans will not be disappointed. He’s kept his exotic palette of flavorings and his alchemy with herb- and shell-infused oils and juices. Expect Thai lime leaves, ginger and coriander, peppery afterblasts, crisp-fried potato trellises, and artful constellations of flying-fish roe. It’s very early, though, too soon to carve judgments in stone—too soon for every dish to hit the heights. Tuna tartare is overrefined for my taste, and bland; the gaufrette potato chips to scoop it up seem soggy. An intense mixed-wild-mushroom soup could be less salted. But complaints are very few.

Lafayette regulars will be thrilled to find Vongerichten’s extraordinary shrimp in a tangy spiced carrot broth with Thai accents; wonderful goat-cheese-and-potato terrine with arugula juice; and a thin sheet of pasta sandwiching rabbit and swiss chard, with tomato oil. Everywhere there are pungent boutique greens, especially delicious in a salad with warm asparagus, avocado, and sticks of white mushroom. And there are always surprises: savory herbed polenta with gently sautéed cod under a fusillade of diced vegetables, for instance, and fabulous fried logs of chick-pea purée with the roast chicken, a moist bird in a haze of ginger, olive, coriander, and lemon zest. A thick loin of salmon comes wrapped in rice paper with citrus vinaigrette and bits of lemon, lime, orange, and grapefruit. Buttery wild mushrooms give earthy contrast to sweet, just-cooked lobster on a plate painted with asparagus juice and the red of lobster oil. Lamb shoulder tastes like shredded nothing much to me, but the double chop is rare and flavorful and served with small eggplant pancakes beside a dash of basil oil.

Have dessert and coffee upstairs in the back parlor. Vongerichten himself makes the desserts in a small closet behind the love seat. “No one wants to do it, so I do it,” he explains. Try the haunting molten Valrhona chocolate cake with ice cream or a gathering of berries, currants, and sour cherries in cherry syrup with fromage-blanc sorbet and almond tuile. Caramelized apples top mellowed brioche, and a sweet-wine curd tart comes with peach “salad.” But the melon sorbet with chocolate seeds frozen in melon rind can be icy.

Every neighborhood could use a resident genius. I wish Jean-Georges had moved to mine.

JoJo, 160 East 64th Street (223-5656). Dinner, 6 to 10 p.m.; lunch begins next month. Closed Sunday. A.E., D.C., M.C., V.

Photograph by Charlie Samuels.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

The Wrap of Luxury

Bareness is in season, what with designers' fascination with the strapless and the sleeveless, and we can't think of a nicer way to ward off summer breezes—or an overzealous air conditioner—than a sensuous, silky shawl.

And we can't think of nicer shawls than these by Chiara Scuro. Kevin O'Brien and Andy McDowell hand-paint or print their bold anatomical designs on crêpe de Chine, charmeuse, and silk chiffon in hues strong enough to stand up to the current color explosion ($160 to $250).

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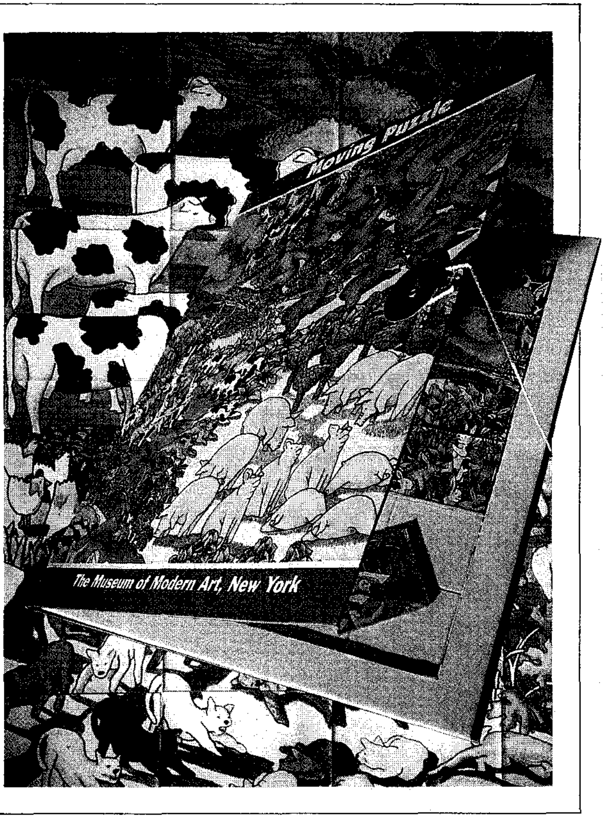
The Way We Wore

Even if we didn't tell you, you'd guess from their distinctive stripes and colors that these short-sleeved cotton T-shirts were artifacts from the *Father Knows Best* years. They're mostly one-of-a-kind, have never been worn, and are part of a collection found in an upstate warehouse. Although sweet reminders of a kinder, gentler era, they'll still look great on our mean New York City streets ($10; in sizes six months to five years).

PANACHE/*525 Hudson Street 242-5115*

Piece Talk



Puzzles are often far from puzzling—once they're put together, there's not much more to do than stare at them. Not *these* puzzles! Jackie Lambert and Jeffrey Samborski have created beguiling two-sided beauties that offer 48 possible solutions. Flip the pieces over and move them up, down, and sideways to create ever-changing pictures. There's "Cattle Call" (pictured), along with "Northwest Passage" and "In the Limelight." Lambert and Samborski call them Moving Puzzles—we call them magical ($16.50 and $20).

THE MOMA DESIGN STORE/*44 West 53rd Street/708-9700*

Photographs: left, Lauren Sorokin; backdrop by Broderson; top, Tony Cenicola; bottom, Les Jörgensen.

Array for Hollywood

In third grade, while his classmates were into T-shirts and jeans, Avery Lucas wore three-piece suits and silk neckties with four-in-hand knots. In high school, while his pals sported bell-bottoms and tie-dyed shirts, Lucas was the perfect preppy in khaki pants and penny loafers. He was infatuated with the art of dressing, and he dreamed that when he grew up, he'd wear the kind of classic clothing seen on Hollywood's leading men in thirties films. But by the time Lucas reached adulthood, he had discovered that no one was making those clothes anymore. So with his wife, Adriana, Lucas designed a men's-wear collection in the styles worn by his Hollywood idols—a draped English silhouette, generously cut through the chest, with soft extended shoulders and plumped sleeves. The fabrics—blanket flannels, seersucker, Irish linens, hopsacks, serges, and blazer twills—come from old English mills. And, like God, Lucas is in the details: Slacks have two-inch cuffs; there are peak lapels and flap-covered pockets on the jackets; trousers have three forward pleats and a back tab; and shirts have high tab collars and deep French cuffs (shirts, $125 to $140; trousers, $180 to $235; jackets, $450 to $470; and suits, $500 to $800).

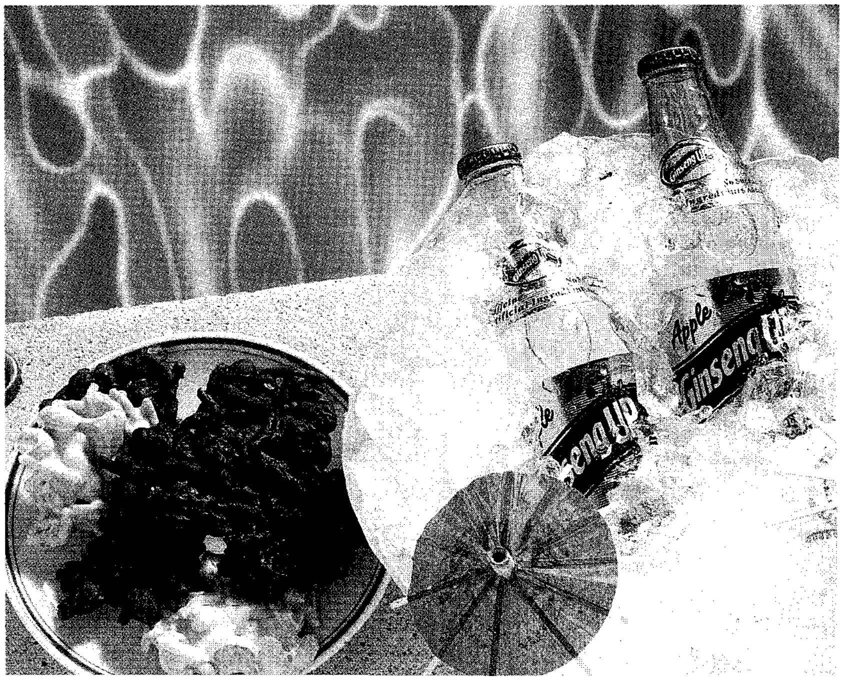
SAINT LAURIE/*897 Broadway, near 20th Street/473-0100*

Best Bites

Often, there's a subtle something in a dish, and you wonder what it is. That's just what you'll do when you bite into a Crawler, a lumpy-looking candy made by Marci's Morsels of Union, New Jersey. Every Crawler is made with chocolate and peanuts; some also have butterscotch or peanut butter (there's one in white chocolate, too). But what makes Crawlers so crunchingly crisp? Chinese noodles! (About twenty Crawlers to a pound; $10.99.) To sip with a Crawler, here's a healthful, fizzy soft drink—Ginseng Up, made from the Korean *Il Hwa* (ginseng) root and aged for six years. It's said that *Il Hwa* gives a person high energy and can cure many minor ills. Try Ginseng Up in apple (the best), lemon-lime (good with gin), and orange (subtle and delicate). **—Barbara Costikyan**

CRAWLERS/*Grace's Marketplace (1237 Third Avenue, at 71st Street, 737-0600); and Indiana Market & Catering (80 Second Avenue, 505-7290)*

GINSENG UP/*Available at most small markets*



Photographs: top, Mark Stern; bottom, Michael Sahaida.

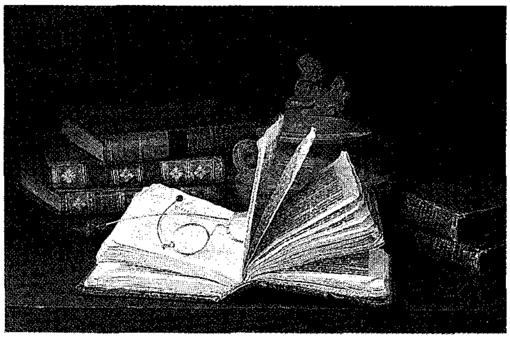
Best Bids/Andrew Decker

DIFFERENT STROKES

"…Old masters are surprisingly strong. In January, good paintings brought good prices; even mid-level works sold well in April…"

THE MARKET FOR AMERICAN PAINTINGS started drying up in the fall of 1989, and by the following spring, it had virtually vanished. But last December, a few great paintings brought great prices. Dealer Joseph Keiffer says the buyers are "people who can't help themselves—people who really like the paintings. Loose change is out of the market."

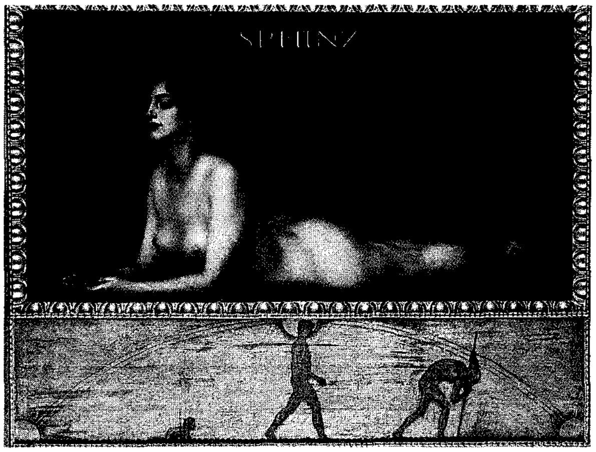
The catch, of course, is that sellers are gun-shy. They don't want to risk the exposure of having something fail to sell. For dealers like Keiffer, sales have been slower, with buyers taking more time to consider their purchases. But the market, Keiffer says, "will not hit another high until the buying public has money again, whether it's oil people or real-estate people."



Claude Raguet Hirst at Christie's.

Over the next few weeks, Christie's (May 22) and Sotheby's (May 23) are offering American-paintings sales that are, for the most part, pretty weak. Christie's is long on nineteenth-century artist Arthur Fitzwilliam Tait, who definitely knew how to paint, despite the fact that animals were pretty much all he did and he wasn't very good with his landscape elements. *Fowl and Peacocks* (lot 138, $50,000 to $70,000) is the most complex of his works.

Christie's afternoon sale is more varied. Among the warm-toned still lifes is Claude Raguet Hirst's *Some Interesting Volumes* (lot 158, $20,000 to $40,000). Hirst is not one of the foremost American nineteenth-century artists, but despite the estimate, the painting is worth more than merely a quarter of the price of William Michael Harnett's smaller *Mr. Caudles Comfort* (lot 159, $80,000 to $120,000). Frederick Stuart Church's *The Rites of Spring* (lot 195, $50,000 to $70,000), an amusing landscape filled with bears, comes with an estimate that's about four times the record for a Church.



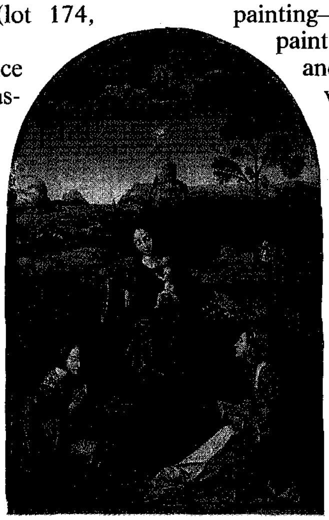
Franz von Stuck at Sotheby's.

Sotheby's has *Fodder,* Winslow Homer's good and very American study of a corn harvest (lot 20, $200,000 to $300,000), and a nice Julius L. Stewart, *Lady in Her Boudoir* (lot 41, $30,000 to $50,000).

The nineteenth-century European-paintings auctions at Sotheby's (May 22) and Christie's (May 23) contain the usual suspects: well-executed salon paintings, some Barbizon works, and a few paintings that are stylistically closer to Impressionism and Expressionism.

The market in paintings was weak last fall, but the major works at Christie's pared-down February sales did well. This May, Christie's has, at the low end, a nice Eugène Carrière, *Head of a Woman* (lot 14, $8,000 to $12,000). The work is monochromatic, sketchy, and moody—just the qualities you look for in a Carrière. There's also a perfectly respectable floral-and-fruit still life by Jean Baptiste Robie (lot 174, $20,000 to $30,000).

Sotheby's has some choice works: Joaquín Sorolla y Bastida's *Salida del Baño, Playa de Valencia* (lot 129, $2.5 million to $3-million) and Franz von Stuck's *Sphinx* (lot 117, $70,000 to $120,000). Even more striking is Giovanni Boldini's large *Portrait of Pedro and Luis Subercaseaux* (lot 83, $700,000 to $900,000). The painting of the two boys—in black with white collars and set against a red background—is beautifully done and is somewhat reminiscent of John Singer Sargent.



From Christie's old-master sale.

The old-master market is perplexingly strong. Following the general trend, good paintings brought strong prices in the January sales. But surprisingly, even mid-level works sold well last April. Sotheby's May 30 sale contains Marco Palmezzano's *The Annunciation, a Distant Landscape Through a Loggia Beyond* (lot 19, $100,000 to $150,000), Old-master paintings often sell best when they haven't been cleaned, so the Palmezzano gives you a before-and-after look.

With that in mind, consider Pierre Jacques Volaire's *Figures Observing the 1771 Eruption of Mount Vesuvius* (lot 82, $80,000 to $100,000). It's not a great painting—Volaire made a career of painting erupting volcanoes—and it's absolutely filthy. Giovanni Gioseffo dal Sole's allegorical work—some believe it represents Pomona, the Roman goddess of agriculture—is decorated with putti lot 48, $80,000 to $120,000). A lovely work, and in good condition.

The Christie's old-master auction on May 31 is a pretty good overview. There's *Holy Family With Saints…* (lot 36A, $15,000 to $25,000), by the Master of 1518, and a very pretty Charles-Jo-

Photographs: top right, courtesy of Sotheby's; center left, bottom, courtesy of Christie's.

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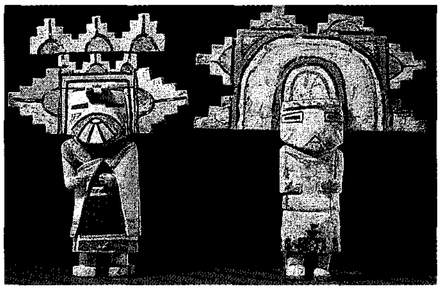
seph Natoire, *La Reveil de Venus (lot 84,* $60,000 to $80,000). Most impressive, however, are Northern European still lifes. Jan Davidsz de Heem's banquet (lot 88, $600,000 to $800,000) is a lush, masterly work, and Jan Van Kessel's still life of flowers in a glass vase (lot 86, $400,000 to $600,000) is simply superb.

On June 1, Illustration House holds its semi-annual auction of the original artworks—paintings, drawings, and watercolors—that were commissioned or later reproduced in posters and advertisements. Along with the usual illustrations of elegant couples, aviation paintings, political cartoons, and portraits of sloe-eyed vamps, there is a strong selection of comic strips: "L'il Abner," "Peanuts," "Blondie," and others. The best of the lot is George Herriman's "Krazy Kat" (lot 114, $4,000 to $6,000). It's a relatively late work; there's no brick-throwing; and Krazy Kat herself has a modest role—still, it's pure fun. Winsor McCay's "Little Nemo in Slumberland," from 1906 (lot 109, $4,000 to $6,000), is interesting in that it has two endings. In the censored version, Nemo is eaten, headfirst, by a lion; in the version that eventually ran, Nemo is saved by a Rip van Winkle–ish gnome.



Kachina dolls from Sotheby's.

On May 21, it's Sotheby's sale of American Indian art. The collection includes jewelry, pottery, textiles, and basketry. Among the important works are a number of Hopi kachina dolls (lots 220 to 224, $800 to $1,800).

The Sotheby's book and manuscript sales on June 13 are, well, varied. The much-publicized Declaration of Independence found in a Pennsylvania flea market for $4 is up for grabs (lot 248, $800,000 to $1.2 million), along with Thomas Jefferson's 1774 *A Summary View of the Rights of British America* (lot 247A, $200,000 to $300,000). (The latter is the monograph outlining the rights that the Declaration ultimately covered.) Also for sale: Carl Jung's letter in which he prescribes "love" for a troubled woman who sounds as though she may be a hermaphrodite, and has the nerve to demand $15 for his advice (lot 48, $4,000 to $6,000), and Elena Ceauşescu's signed 1966 Communist Party I.D. card (lot 82, $1,000 to $1,500). ▬

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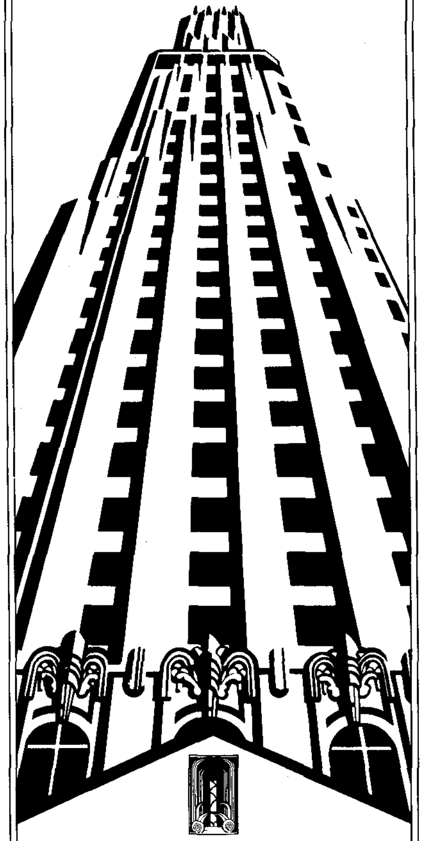

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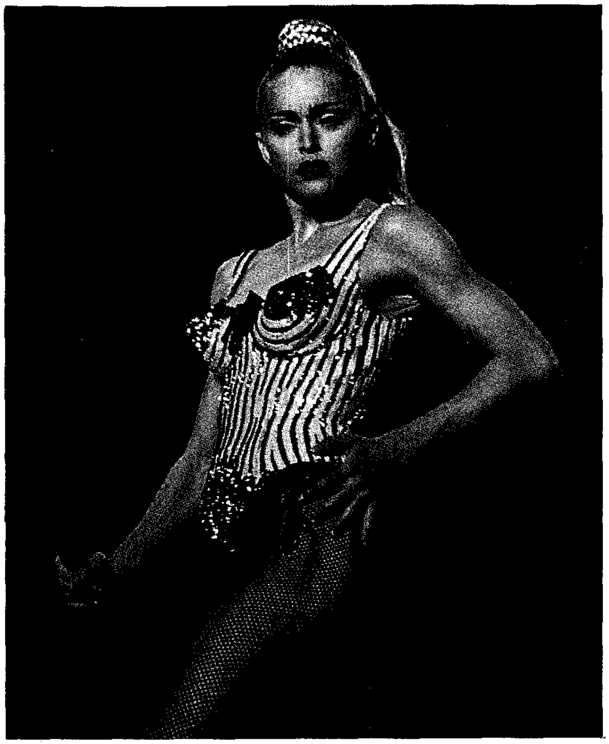
Movies/David Denby

NOTHING TO HIDE

". . .It's not that Madonna doesn't want to be intimate but that the notion of a private self ceased to exist for her long ago. . ."

MADONNA, AT LEAST AS SHE COMES OFF IN the behind-the-scenes documentary **Madonna: Truth or Dare,** is often lewd, but she's never sexual. Like Mae West, Marilyn Monroe, and a number of other actresses and show people in the past, she offers a public personality that is completely eroticized. When you see her up close, however, and backstage, she has no reserve, no private self or sense of sin, no individual face offered to the people in front of her. She's "sexy" but not sexual; she doesn't take the *time.*


TOUR DE FORCE: *Tough, hardworking, and always in control.*

She is, as everyone has always said, a great businesswoman, a brilliant manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. Her mind works much the same way. Very quick and bright, she gets to the point of everything immediately, but coarsely and reductively, as if life had only one dimension and she knew exactly what it was.

The dramatic scheme of this movie—which, no matter how strange and dislikable its subject, is a wonderful piece of work—depends on the contrasting use of two kinds of footage. *Truth or Dare* was shot during last year's "Blond Ambition" tour, and the director, Alek Keshishian (a young rock-video whiz), alternates backstage scenes, shot in black-and-white and in the cinéma-vérité style of earlier rock-personality films, with some very slick concert footage, shot with multiple cameras in color. We are meant to see both reality and artifice, both the private life and the public performer. The movie's revelation—if that's what it is—is that there isn't much difference between the two.

During the tour, at least, Madonna has no personal life and, worse, no real self. Celebrity has led to a kind of emptying out of her identity; her will is ferocious, but when it falters, she wanders around pathetically in a dark vacuum, lost, with no sense of who she is or what she's doing. Staggeringly impatient, she has an electronic sense of time—mental events are measured in fractions of seconds. She's all circuitry and wiring, and so volatile, huffy, and dominating that she burns everything up, including herself. There's an affecting moment when she admits to her friend Sandra Bernhard that she's lonely and Bernhard asks, "Who do you want to meet?" and Madonna says, "I've already met everyone."

As far as we can see, the tour never became a wild affair in the legendary, drug-inflamed style of road tours twenty years ago. The terrific detail and precision of Madonna's big production numbers requires concentration and gut-busting work. Certainly no one on a Madonna tour goes out there and just wings it. Exhausted yet solicitous, she stays close to the backup dancers and singers, mothering them all, male and female, straight and gay. But her attention is ambiguous—her concern for them also serves to keep the show running smoothly. Madonna is shrewd: In the same way that she's aware of what different members of her troupe are feeling, she picks up on elements of the gay and downtown culture, elements she then incorporates, in conventionally "shocking" form, into her act. Madonna has always known how to steal profitably, upping the ante on public shock and keeping herself in the news.

Before they all go onstage, she forms a circle and prays that God will help each person in the show do what she wants him to do. I thought the prayer sessions were abominably manipulative, but the performers seem to appreciate Madonna's enlisting God to get them to put out, just as they like the mothering she gives them. Prayers aside, they seem a giggling, happy bunch. Madonna, despite all the claims that have been made for her as some sort of postmodernist artist, comes off as nothing more (or less) than an exceptionally hardworking show person, a perfectionist, often bitchy when things go wrong, but always in control. She and her performers are a troupe outside society, not all that different from a wandering band of players in the Renaissance or circus performers from the nineteenth century.

Managing, always managing, she is very bright but has virtually nothing of interest to say. Even when she's horsing around, she's all push and process, relentlessly producing herself. It's not that she doesn't want to be intimate and truthful in this film. Obviously she does. But she has nothing to reveal, because the whole notion of a private self has long since ceased to exist for her. This comes out in the scenes with Warren Beatty, who is seen hanging around, smirking, in the back of several scenes ("Come here, pussy man," she calls to him as she's getting made up). He's shocked at one point that she pretends that the documentary camera isn't there, recording everything, but that's not an issue for her. She can just "be herself" on camera because she has literally nothing to hide, whereas he hides everything. Between them there seems to be something of a generation gap. He is an actor with a private life; she is a multimedia image living to be photographed.

There is much sexual taunting. She hauls the gay men in her troupe into bed

Photograph by Eugene Adebari.

and grabs at them, a scene that someone may actually have thought was touching. The coarseness of show people, which used to be hidden, is now up front and proud of itself. Truth or Dare is the name of an ugly little game they play—you have to answer an intimate question or do something that someone dares you to do. Taking up the dare, Madonna has a memorable encounter with a bottle, which should get the movie banned somewhere or other. But despite this gaudy moment of showing off, she's so much a one-note person that *Truth or Dare,* for all its skill, is often a little boring.

BLAKE EDWARDS'S **Switch** MAY HAVE A wild, juicy premise—a male-chauvinist porker (Perry King) is murdered by three of his ex-girlfriends and reincarnated in the body of a woman (Ellen Barkin)—but it's one of the squarest movies made in years. I am not just being paradoxical. In movie after movie (*10, Victor/Victoria, Micki & Maude, Skin Deep*), Edwards has fooled around with sex roles, trying out cross-dressing, role inversions, gender riffs, and God knows what else, and he has never convinced me that he has passed beyond conventional ideas about men and women. Blake Edwards came to prominence in the fifties and has never left the fifties.

These are supposed to be advanced New York advertising circles, where at least a cynical acknowledgement of feminism would seem to be part of the knowing equipment of any successful swine. But Edwards's villain, whose name is Steve, is a smirking, blatant, ass-pinching caricature, and so are the other men; at the same time, the ex-girlfriends are rich, useless women who wear piled-up hair and tons of makeup and spend their time shopping. Edwards's idea of what men and women are is crass and 30 years out of date. What he's done is impose role-reversal jokes, some good, some bad, onto these retro stereotypes.

Steve, offed, is given a chance at Heaven by God; all he has to do is find a single woman who likes him. In the body of Amanda, he makes his search. Ellen Barkin's tough-vulnerable, ugly-beautiful, aggressive-rueful persona has more than its share of ambiguity; she would seem to be well cast, but the performance never soars. She stands like a man, swatting people on the back and putting her feet on the desk; she falls down in her high heels, a joke repeated about 27 times; she slugs people. She acts away, but unlike Steve Martin's work in *All of Me* (when he had Lily Tomlin inside him), the performance lacks poetry and fantasy. And the script never allows Steve/Amanda to revel in being a woman. In fact, the movie suggests that Edwards is hopelessly alienated from women. There is a lesbian sequence, with Lorraine Bracco softly playing the head of a huge cosmetics company, but the scene is so tentative and cautious, the only thing that comes through is the director's embarrassment.

THERE WAS A FASCINATING MOVIE JUST shown in the ongoing Human Rights Watch Film Festival at the Angelika that should be picked up for further exhibition. **Mein Krieg,** a documentary made last year by two young Germans, Harriet Eder and Thomas Kufus, is about six elderly former members of the Wehrmacht, amateur moviemakers, who narrate some 8-mm. footage they shot during the war. (We see the footage, which is wonderful.) With the exception of one man, who appears tormented by what the Wehrmacht did, they seem unaware of the insanity of Hitler's plans or the extent of the crimes committed during the war. They remember good fellowship and the thrill of foreignness; some of them are still living, mentally, inside the world of Nazi ideology, occupying Russia still. The movie is immensely suggestive not only of German imperviousness but of the dire effect on the picture-taker of shooting tragedy rather than experiencing it directly. ■

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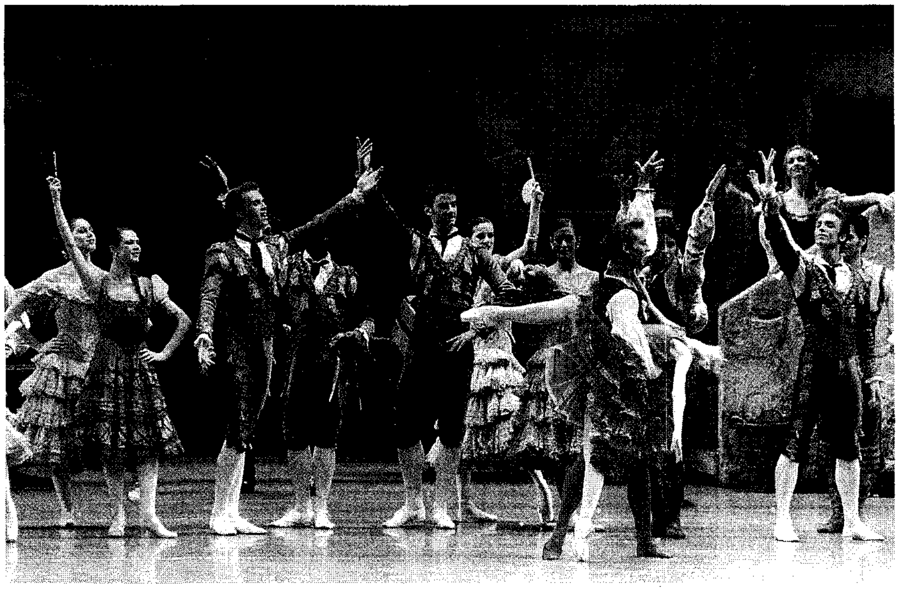
SAFETY FIRST

“. . .ABT is wooing the public with unadventurous programming. The flaw in this Limón company’s performance is tameness. . .”



WAN DON: *ABT’s* Quixote, *here with Wes Chapman and Amanda McKerrow.*

LIKE MANY A CULTURAL INSTITUTION IN OUR beleaguered economy, **American Ballet Theatre** is living on survival rations. The present season at the Met, which runs through June 22, finds the company proffering a repertory that is “safe” to the point of banality.

Programming is unadventurous. It’s heavy on the multi-act pieces of nineteenth-century provenance that the general public seems to prefer. This deftly precludes sneaking in an experimental piece between two succinct golden oldies. What’s worse, ABT’s evening-length productions are not necessarily good ballets or satisfactory versions.

Take *Don Quixote,* for instance: I doubt that it could have been ranked with Petipa’s unqualified triumphs even when it was fresh from the master’s hand. Baryshnikov having withdrawn his mediocre version from the company when he took his marbles and left, his successors, Jane Hermann and Oliver Smith, hired the veteran Bolshoi star Vladimir Vasiliev to mount a more traditional reading. In any form, the ballet very much resembles its Minkus score: delectable at points (the pure-dance vision scene), engaging at others (the overexposed grand pas de deux), and elsewhere (remember, there’s an awful lot of elsewhere) superficial and repetitious.

Since Cervantes’s concept of Quixote is almost eliminated from the ballet’s libretto, the piece has no moral or otherwise thought-provoking underpinning; it’s situation comedy at its most mindless and unfocused. By contrast, *Coppélia,* the other comic three-acter with which ABT hopes to woo the paying public, can resonate with intriguing subtexts—but definitely does not in ABT’s redecorated Enrique Martinez staging, the slapstick nature of which I lamented when I saw it at the Kennedy Center, back in February.

Unsatisfying as they are, both productions might be partially redeemed by solid character and *demi-caractère* performances, but ABT, having concentrated on the prowess of its classical dancing, is far weaker in these categories than it once was. Of the paltry two commendable efforts I’ve seen in a slew of performances, one came from Kevin O’Day in the title role of *Don Quixote.* O’Day, who joined ABT as one of Twyla Tharp’s group and should probably right now be moving on to Paul Taylor or Mark Morris, has made this minor role a thoughtful study of Romantic idealism—obsessive ecstasy—coupled with a dignified physical enfeeblement. As opposed to nearly all the ABT lifers, who, at best, playact conscientiously, O’Day seems to “be” his character, convinced and convincing.

Victor Barbee, who has an impressive record as a dancer-actor, brings the same sort of dignity and value to a full-fledged portrayal in a leading role with his Dr. Coppélius. Unlike his alternates in the role, Barbee takes his character seriously, as all great comics do, ingeniously treating the pratfalls assigned him as examples of the refractory nature of daily life. The personality he creates has an intensity and continuity of existence. It’s not a ramshackle construct of disjunctive bits of business intended to milk laughs.

Barbee is at his most inspired and original when his Coppélius realizes that he finally has the opportunity to animate his exquisite clockwork beloved with a human heart—one this pathetic, vain old eccentric dreams will respond to his adoration—and suspends his crazed machinations for just a sliver of a moment to wonder, Do I dare try it? There isn’t a premier danseur or ballerina on the ABT roster who fulfills his or her function as completely as Barbee does his specialized job.

PRESUMABLY, THE **Limón Dance Company** struggled to stay alive after the death of its originator so as to maintain his works in the style to which they were accustomed. This pious idea is a fine one, but impracticable. Dance is a tragically ephemeral art; the passage of time and the accompanying changes in our civilization make erosion inevitable. Choreography is corrupted by its very custodians, either through their perverse preference for contemporaneity over genius or, conversely, the suffocating attempt to keep things exactly as they ostensibly once were.

Consider the distortion and disintegration to which the very greatest dance companies have subjected the works of their key choreographers: the New York City Ballet, already, with its Balanchine; American Ballet Theatre with Tudor; England’s Royal Ballet with Ashton; the Martha Graham Dance Company (where the matriarch herself, rest her soul, abetted the marauders). If you’re willing to accept the secondhand evidence of historical sources in addition to your own horrified eyewitness experience, consider what the Kirov has made of Petipa, the Royal Danish Ballet of Bournonville.

Now, José Limón was a considerably

Photograph by MIRA.

lesser choreographer than those I've named, but he deserves his chapel in the church of modern dance. His artistic heirs know, however, that they can't sell tickets on a repertoire that offers no novelty, so they are continually casting about for "works in the humanist vein" or some such folderol to mix and match with their Limón holdings. The recent season at the Joyce offered a selection of these items—all forgettable except for Annabelle Gamson's *Tanzlieder,* a ravishing quartet set to lush Brahms songs that probe deep, almost unnameable, emotions. Its superb, seasoned performers—Risa Steinberg, Sarah Stackhouse, Carla Maxwell, and Roxane D'Orleans Juste—bred in the Limón technique, have blossomed fully under Gamson's coaching, which fuses psychic impetus with detailed physical texture. In her extended solo, Steinberg appears to shed her individual human persona to become simultaneously the essence of femaleness and the spirit of dance.

For me, the most persuasive reason for the continued existence of the company has been the preservation of work older and more incisive than Limón's—that of his mentor, Doris Humphrey. This season saw the revivals of Humphrey's *Air for the G String, Day on Earth,* and *Ritmo Jondo.* The latter two, alas, were crippled in their current stagings by the sterile exactness that can accompany works reproduced, as these were, by means of dance notation. Elsewhere, earlier, I saw a *Day on Earth* that was primal and tender in its portrait of the American pioneer ethos.

Consolingly, the present staging by Ernestine Stodelle of the breathtaking 1928 *Air for the G String* is almost as beautiful as the old film of the piece, in which Humphrey herself can be seen leading her acolytes. The dance is a piece of daring minimalism, consisting simply of five minutes of lyrical walking for a quintet of rapt women in trailing robes. Ruthlessly severe in its construction, it is nonetheless suffused with glamour. It evokes the imaginative adventure of self-adornment and summons up mythic womanly attributes like remote, narcissistic beauty.

Humphrey's flaw—far more tolerable, to my taste, than Limón's portentousness and logorrhea—is oversimplification. In order to make her exquisitely shaped works, she had to eliminate the most difficult and interesting part of life: those ideas and feelings that are too complex for clear and easy resolution. The flaw in the present company's performance—not only of its larger Humphrey pieces but of its Limón repertoire as well—is tameness. Even the troupe's new recruits demonstrate an exemplary technical polish as well as the kinetic sensitivity that characterizes their tradition. With few exceptions, though, they ply their trade with gentility just when they should be tearing a passion to tatters. ■

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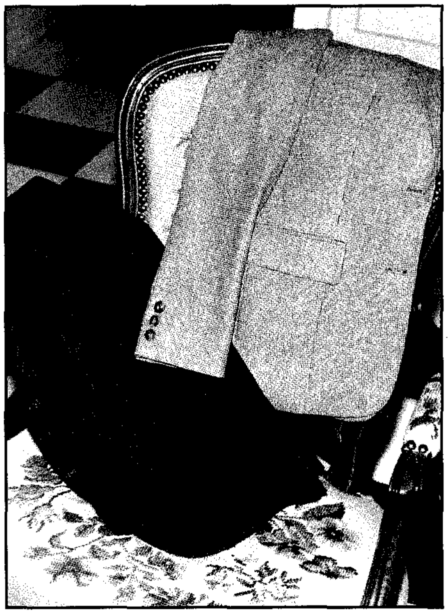

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FOREIGN INTRIGUE

"...None of the artists at P.S. 1 appears to have bought a house in the Hamptons yet. *The Sculpture of Indonesia* has its rewards..."

TALL, THIN, AND CHAIN-SMOKING (THE Czechs having not yet discovered pollution paranoia), Zdenka Gabalova fled Prague on a Fulbright last fall to spend part of a year as a guest curator at P.S. 1 Museum. There she joined forces with Ryszard Wasko, a Pole who arrived at P.S. 1 from his adopted Berlin. The presence of two Eastern Europeans in Long Island City suggests the new cultural mobility that has shaken the usual order of things since the Wall fell. Expect the next decade to be marked by more of these tentative and formerly forbidden exchanges. For now, Czech and Pole come bearing their opinions of America.

In **"New York Diary: Almost Twenty-Five Different Things,"** Gabalova and Wasko decided to cut the American pie on a different axis. In two months, they visited 200 studios, blitzing through an art world that had few familiar markers. It's doubtless no coincidence that this raggedly fascinating group exhibition opened at P.S. 1 within days of the Whitney Biennial. Set off against the practiced (and slightly jaded) professionalism of the Biennial—which is still a report card for the galleries, despite recent attempts to widen its horizons—"New York Diary" is the product of a relatively innocent eye.

In the Biennial, a small bunch of New York curators talk to one another in a highly specialized discourse. "Diary," on the contrary, is done by strangers. The Eastern Europeans, emerging out of the gloom of Communist dis- and misinformation, are not unaware of developments on the Continent. But what would America look like to them? Their show stays free of the usual academies. Aside from Richard Nonas, whose legend persists in Europe, and Salvatore Scarpitta, a survivor from twenty years ago, the most widely circulated artist (moderately widely) is Mac Adams, doing another *noir*-ish bedroom scene of sexuality and revenge.

Gabalova and Wasko went down a different rabbit hole. The universe they discovered is populated with virtually unknown installation artists of reasonably high caliber—at the very least of some promise; at the very worst, slightly better than the norm. The curators were drawn to New York for the noise, the waste, the freedom. "It's the noisiest place I've been," says Gabalova admiringly. "For a European, it's amazing to see how much land and material is wasted. Everything is bigger here, from cars to refrigerators."

So, their plunge into the wasteland begins in cacophony. The first room is an explosion of junk and rust, of industrial death. At its center: a "rose" of twisted steel plates. Pretty dramatic stuff if you're a European. Forget the shirt-and-tie decorum of Tim Rollins and his Kids of Survival in the Biennial. Nobody teaches uptown manners to this artists' collaborative. Emergent from the Lower East Side urban frontier, the Rivington School is pioneer socialist-populist survivalism in action. One of its mottoes: "Many come/Few stay."

One of the best things about this show is that none of the artists appears to have bought a house in the Hamptons yet.

STONE GODDESS: *Prajnaparamita.*

There is a mood of "no compromise." Nonas stubbornly adheres to the "indigestible object," looking faintly out of place. Scarpitta puts a potty on a sled and makes a scatological comment on the late Gulf War. These two forebears describe the boundaries of the curators' tastes: minimalism and oblique hands-off commentary. Everyone else follows suit. Yukinori Yanagi, letting ants do his talking, sets them loose in two sandpiles colored like Korean flags—one North, one South. The ants, a force of nature, disassemble the colored grains of sand and mix them together.

You would expect "New York Diary" to be conscious (if not hyperconscious) of political innuendo. Gabalova says she chose Jack Risley's huge bed of cardboard boxes (covered with a disposable paper blanket) because it was full of emptiness. "I used to spend a lot of time telling Communist officials why things had to be empty," she says. "They always wanted an image, so they would know whether to agree with it or not."

Two of the most striking rooms are touched by social sarcasm. Betty Beaumont stacks steel shelves with burned books, their fragile ashes still taking the shape of battered pages. She refers to the burning Alexandrian library, where the world's knowledge was reduced to charcoal by the Christian Roman emperor Theodosius I, but the example extends to other spheres, both Nazi and North American. Nearby, in a room carpeted with a spongy black layer of 4,000 pounds of shredded recycled tires, Hillary Leone and Jennifer Macdonald draw a metaphor about the politics of the "road" and Western and Arab oil interests.

On a more minor note, New York claustrophobia gets its day in a parable of architectural oppression by Andrea Blum, and in a roomful of cohabiting pigeons by Dove Bradshaw. Colin Chase, Carol Szymanski, and Suzanne McClelland wrestle with spiritual release. Jon Tower revises Giotto into an empty pattern of halos; Victor Bouillon invokes Antonin Artaud and the "last castrato," speaking of sacrifices for art. Turning grass and asphalt into charred and lurid decrepitude, the China-born Wenda Gu delivers a rather obscure story of the arts in a Communist country. As is usual in partly successful

Photograph from the collection of the Museum Nasional, Djakarta, courtesy of the Metropolitan Museum of Art.

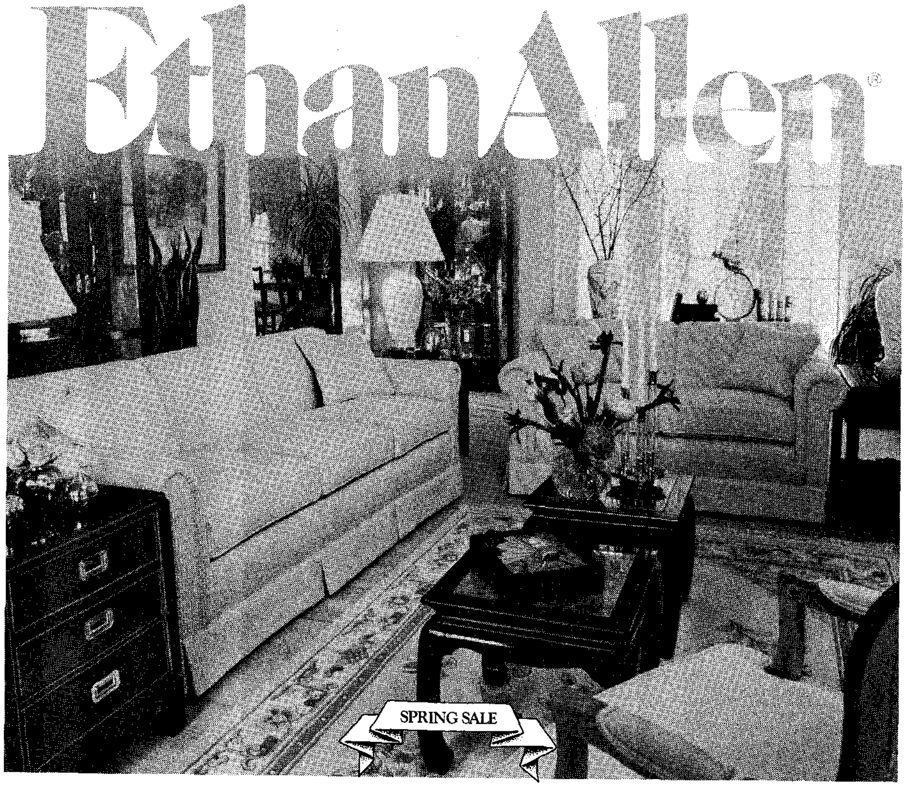
installations, the artists assume too much and deliver too little. Anyway, the statistics are excellent: Nearly half of the participants are women. The Biennial, no less cryptic in stretches, can't say as much. (46–01 21st Street, Long Island City; through June 9.)

POP QUIZ: WHAT'S THE WORLD'S FIFTH MOST populous country? The nation with the most Muslims? With the world's largest Buddhist monument (Borobudur)? Indonesia, faintly familiar to most of us because it contains Bali, is strung over 3,000 tropical islands between Asia and Australia, spanning the pollution-choked streets of Djakarta, in Java, and the wild rain forests of Kalimantan (formerly Borneo). It's hard enough to put these contradictions together when you're there. Nobody is going to help you through **"The Sculpture of Indonesia,"** part of the Festival of Indonesia. You have to think like a Dutch colonialist (the Dutch "owned" the Spice Islands for three centuries): You look for idiosyncratic beauty and grace, of which there is plenty.

Indonesian sculpture resists Western pedagogical patterns. Is it Hindu or Buddhist? A little of both. When did its artists arrive from India and elsewhere? At any point before Islam took over Java in the fifteenth century. What about stylistic evolution? Anybody's guess, since soft objects have long since disintegrated in the corrosively humid climate. Curator and former museum director Jan Fontein spent two years on-site assembling the best sculpture he could find and aiming most of his scholarship at specialists.

So we turn to the art: A beautiful woman in stone, Prajnaparamita, the goddess of transcendental wisdom, sits in inexpressible serenity, her gaze turned inward since the fourteenth century. A regal silver bodhisattva casually dangles his right leg (and looks distinctly Indian). One of the great Buddhas from Borobudur, poised before a photograph of this mountain of holy stone, is to Southeast Asian art what Greek sculpture was to its time. A few rare works are strikingly Indonesian, with traces of mannerisms that you can see today in the Wayang puppets. The best is undoubtedly the stone frieze in which a blacksmith forges a keris (sword) before an elephant-headed god—probably a metaphor for divine help in shaping the royal soul. There is also a lyrical gold figure of a virtuous prince, calmly carried off to the underworld lair of a king-demon to convert him from violence—a tiny masterpiece of characterization.

When the National Gallery put up this show last fall, it seemed lost in a sea of *faux* gray stone. The Metropolitan, always tops in the precious-object department, has installed and lighted it to emphasize its beauty and depth. The show is puzzling, but studded with rewards. (Fifth Avenue at 82nd Street; through August 18.) ▬



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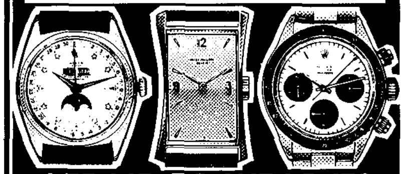

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HALL OF FAME

“. . .Carnegie Hall’s big grab bag of musical goodies contained its share of featureless glamour and some treasurable moments. . .”

CARNEGIE HALL’S SEASON-LONG CENTENNIAL celebration wound up as scheduled, in a frenzy of activity: ten days of concerts, recitals, exhibits, talks, and special events climaxing in a morning-to-midnight marathon on May 5—100 years to the day after Tchaikovsky and New York’s musical elite inaugurated the building in 1891. Ever since that auspicious occasion, Carnegie Hall has, among other valuable functions, played host to the world’s greatest orchestras, so it was only appropriate that five of this country’s finest had been invited to provide the focus of the festival.

Conservative programming and large helpings of star glamour predominated, of course, but it was a bold and noble gesture for the **Boston Symphony Orchestra** and its conductor, Seiji Ozawa, to open the revelries with a challenging new work of size and substance: Alfred Schnittke’s Second Cello Concerto, first performed a year ago at the Evian Festival by Mstislav Rostropovich, who was also the soloist at this concert. What a fabulous score. Bursting with creative vitality and passion, its inventive richness positively demands an audience’s thoughtful attention—real music compared with the New Age doodlings that our smug postmodernist, post-minimalist, and post-neoromantic composers pass off as red-hot, innovative art. In its restless activity and exploratory independence, this risk-taking work could be taken as a musical portrait of both Rostropovich and Schnittke, whose careers have been largely shaped, and too often frustrated, by political dissent and its painful consequences.

DON’T PLAY IT AGAIN, VAN: *Cliburn performs Tchaikovsky.*

All that is in the past, and Schnittke is now generally reckoned one of the Soviet Union’s most significant composers. His works are played everywhere, and we are still catching up with his vast output. Not all of it is of equal quality, perhaps, but even after one hearing, I would rate his Cello Concerto No. 2 among the finest in the contemporary literature. The piece sets out on an eventful five-movement journey that soon develops into a desperate quest, from the plaintive four-note motif that opens the work through the keening and violent explosions of the middle movements to a crushingly powerful passacaglia finale. The progression is inexorable and wonderfully controlled, craftily exploiting the traditional idea of a concerto as being a dramatic conflict between soloist and orchestra. Although the demands on the soloist are formidable, Rostropovich, performing from memory, played like a virtuoso pursued by demons. Luckily, he and Ozawa will record this important score for Sony Classical in London next month.

It’s idle to speculate on how Zubin Mehta’s blowsy interpretation with the **New York Philharmonic** of Mahler’s First Symphony might have differed from the composer’s own. Perhaps some ghost still haunting Carnegie Hall could supply the answer—it’s very likely that Mahler himself conducted the symphony here some 80 years ago when he was music director of the Philharmonic. No matter. Everyone’s expectations and attention at this concert were centered on a living celebrity from the past: Van Cliburn, performing in town for the first time since 1976 and playing—what else?—Tchaikovsky’s First Piano Concerto.

Whenever this pianist steps onstage—now or at any time in the future—it will probably be impossible to get past the Cliburn legend: his sensational triumph in Moscow at the 1958 Tchaikovsky Competition; a decade of adulation back home as classical music’s answer to Elvis Presley; his mysterious retirement at the age of 44, which some have attributed to performance burnout. Heard blindfolded, though, this labored and stale-sounding Tchaikovsky First could hardly be taken for the work of a major pianist. Although Cliburn, even in his heyday, may have always been more of a sociological phenomenon than a musical one, many of the RCA recordings he made during that period—warm, fresh, and disarmingly instinctual interpretations—were undeniably attractive and added dimension to his media appeal. Now, I’m afraid, the veneer of boyish innocence has been rusted over and replaced by a layer of sentimental, middle-aged platitudes. That fact was even more sadly apparent in his rambling and slightly weird post-performance speech about the miracle of Carnegie Hall and how much Robert Schumann loved Clara.

I found more to enjoy at the **Philadelphia Orchestra**’s down-to-earth concert led by Yuri Temirkanov. The conductor’s stop-and-go approach to Sibelius’s Second Symphony was certainly idiosyncratic, but in the end, all the pieces fell into a rugged, coherently organized design of multicolored mosaics. The big surprise, for me at least, was Rachmaninoff’s Piano Concerto No. 2. André Watts played this much-abused score with his usual élan and virtuoso abandon, but also with a poetic lyricism, a glowing warmth, and a welcome touch of chamber-music delicacy—characteristics I had never before associated with Watts, whose keyboard manner had always seemed to me excessively brash and vulgar. Some piano prodigies evidently do mellow and grow with age.

Since Dvořák’s New World Symphony had its world premiere in Carnegie Hall almost 98 years ago, it was only fit-

Photograph by Steve J. Sherman.

ting for the **Cleveland Orchestra** to include that old favorite on its festival program. The trim performance conducted by Christoph von Dohnányi was both sensible and sensitive, but the main musical excitement of the evening came from Gidon Kremer's playing Shostakovich's Violin Concerto No. 2 and another impressive new score by Schnittke: the premiere performance of Concerto Grosso No. 5, a Carnegie Hall centennial commission. Schnittke has often been named the rightful heir to Shostakovich's musical legacy as well as his international prestige, and this pairing of two violin concertos—composed nearly 25 years apart—legitimized the relationship.

Both works are outwardly traditional, three-movement structures featuring many of the concerto forms that composers have successfully utilized for centuries. In Shostakovich's hands, though, these familiar devices never quite do what one expects, flying off in surprising directions and suggesting a private dramatic scenario, often bitterly sardonic and grief-laden but never self-indulgently so. Schnittke strikes many of the same emotional chords, applying even more astringent harmonies, stylistic freedom, and radical orchestral colors. He also has the old-fashioned knack of writing challenging and rewarding music that involves performers, with results that are bound to sound spectacular in the hands of an instrumental wizard. That surely describes Kremer, who played the two concertos with the sort of transcendent virtuosity and searing commitment that have made him such a shining musical spirit.

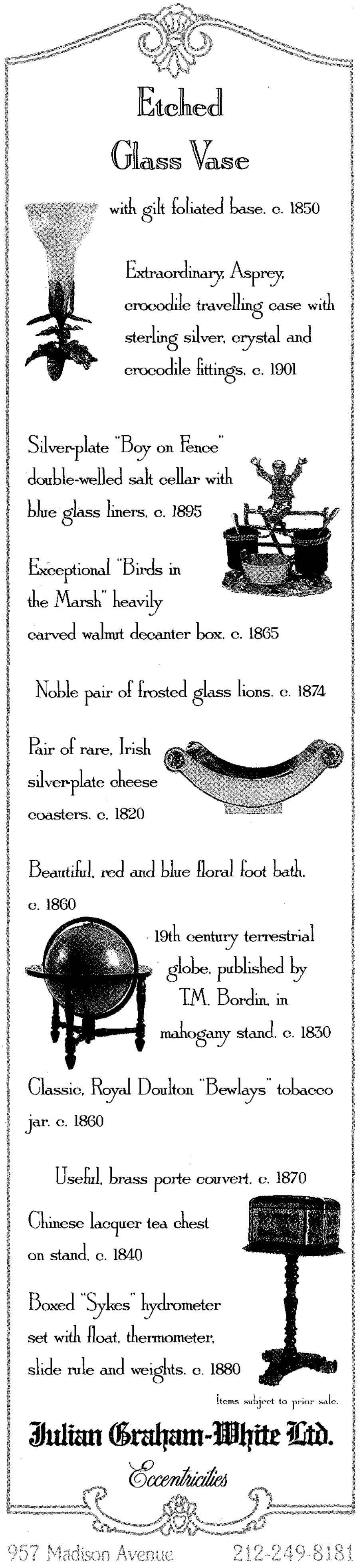
The **Metropolitan Opera Orchestra** is a newcomer to Carnegie Hall—and to the formal concert scene, for that matter—and many were curious to hear how James Levine's famous band would sound onstage after years of playing in the opera-house pit. The answer came soon enough: louder, more glaring, and more aggressive than ever. Berg's Three Pieces for Orchestra made a huge noise—which, of course, they occasionally should, although the music's extraordinary range of dynamics and color was barely suggested. Wagner's gentle *Siegfried Idyll* sounded grim and charmless, without atmosphere, line, or instrumental character. Often drowned out by the orchestra, Jessye Norman sang Berlioz's *La Mort de Cléopâtre* and the Immolation Scene from *Götterdämmerung* with her usual grandiloquence, pasted-on emotions, and risky top notes. The whole concert struck me as musically unproductive, but an enthusiastic audience loved every minute of it and was rewarded with a generous encore, a rackety rendition of Wagner's *Rienzi* Overture.

All these concerts, and at least a dozen other events that I had to miss, were but a prelude to the two-part gala that brought the centennial festivities to a conclusion. It may seem like a paradox, but most special celebrations of this nature—star-studded affairs mainly attended by important, rich, and beautiful people who otherwise seldom go to concerts—almost always turn into homogenized potpourris that try to cram in too much and end up sounding very much the same. Sure enough, Carnegie Hall's big grab bag of musical goodies contained its share of featureless glamour, although there were moments—perhaps some of them even consciously planned—that either could be directly related to the building or simply happened to be treasurable in themselves.

The first movement of Brahms's Double Concerto very definitely belonged in the latter category. The two soloists, Isaac Stern and Yo-Yo Ma, were electrifying, possessed by both the music and the occasion. By now, of course, Stern is generally perceived as Carnegie Hall personified, and his moving spoken tribute was also amazing in its way: This remarkable man never seems to run out of eloquent words to express his love for the institution closest to his heart. It was also impossible not to be touched by the simplicity and dedication of Marilyn Horne's hushed rendition of three old American folk songs in Aaron Copland's bejeweled voice-and-orchestra settings.

Another enjoyable highlight was the first movement of an earlier double concerto: Mozart's divine Sinfonia Concertante, sweetly played by Midori and Pinchas Zukerman. I tried, very hard, to remember how gloriously Leontyne Price once sang Helen of Troy's soaring entrance aria from Strauss's *Die ägyptische Helena,* but finally had to wonder why she would ever dream of tackling such taxing music this late in the day—a great singer sadly misled, by either hubris or bad advice. Otherwise, the contributions by Mstislav Rostropovich, Placido Domingo, Samuel Ramey, Jessye Norman, and Alfred Brendel, were either characteristic or oddly subpar, and the New York Philharmonic, with Zubin Mehta and James Levine sharing the conducting duties, was hardly having its finest hour.

The long day came to an end with a musical gesture that resisted criticism. As originally planned, the final selection was to have been the last movement of Mahler's Third Symphony led by Leonard Bernstein, who died last fall. This great peroration was always a devastatingly passionate experience in Bernstein's hands—he chose it for his farewell piece as music director of the Philharmonic 22 years ago because, he said, "of all the symphonies, it seemed to have the most appropriate blend of hope and despair." And so it did once again as Mehta conducted this music in memory of Bernstein, affectionately adding an appropriately poignant footnote to the Carnegie legend as the hall begins its second century. ▬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Glass Vase
with gilt foliated base. c. 1850

Extraordinary, Asprey,
crocodile travelling case with
sterling silver, crystal and
crocodile fittings. c. 1901

Silver-plate "Boy on Fence"
double-welled salt cellar with
blue glass liners. c. 1895

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the Marsh" heavily
carved walnut decanter box. c. 1865

Noble pair of frosted glass lions. c. 1874

Pair of rare, Irish
silver-plate cheese
coasters. c. 1820

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c. 1860

19th century terrestrial
globe, published by
T.M. Bordin, in
mahogany stand. c. 1830

Classic, Royal Doulton "Bewlays" tobacco
jar. c. 1860

Useful, brass porte couvert. c. 1870

Chinese lacquer tea chest
on stand. c. 1840

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set with float, thermometer,
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Items subject to prior sale.

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POLITICAL FOOTBALLS

"...In *The Old Boy*, there is hardly a genuine moment. Brecht's *Arturo Ui* sticks both too close and not close enough to history..."

WASP NEST: *Matt McGrath and Stephen Collins in A. R. Gurney's* The Old Boy.

NOTHING IS SADDER THAN A CAREER IN REVERSE. The early plays of A. R. Gurney, e.g., *Scenes From American Life,* showed considerable accomplishment and even greater promise. And it was nice to have at least one solidly Wasp playwright to represent the plight of the imperiled majority. But instead of developing, Gurney has regressed into ever greater slickness, gimmickry, commercialism. With *Love Letters,* he even managed the ultimate piece of clever exploitation, a play for one actor and one actress requiring a minimum of scenery, props, memorization: the schematicized story of Everyman and Everywoman, and the truth of Nobody.

Currently, in **The Old Boy,** hardly a genuine moment emerges from the contrivance, meant to teach us political correctness about every acronym from AIDS to WASP. It progresses with an admittedly unusual mixture of improbability and predictability, anachronistic outbursts and fairy-tale nobility, which, put together, spells *hogwash.* Although there are bright moments in the dialogue, and recognizable people behind (though not in) the characterizations, this is, finally, an impossible goodness confronting a clenched-toothed spite—*An Enemy of the People* as written by Booth Tarkington.

Sam, an ex-congressman running for governor, returns to his fancy New England prep school to deliver the commencement address. Bud, his campaign manager, fears the political consequences of Sam's involvement in such an elitist ceremony. Now Harriet appears. She is the mother of Perry, to whom, back then, Sam acted as old boy, i.e., the student who takes on a newcomer and shows him the ropes. Harriet reveals that she is heavily endowing the school in memory of the recently deceased Perry, whose widow, Alison, is also present. Could Sam allude to Perry in his speech? Gladly.

Ah, but!... Perry was a crypto-homosexual, really in love with Sam. Sam, in turn, was one of those rich Boys of Summer on Nantucket; Alison, a local working girl, was his easy prey. When things got too hot and heavy, Sam palmed her off on Perry. For the wrong reasons, they married. Bud warns Sam that extolling a "homo" in the graduation address spells political suicide. As for poor Perry, his death turns out to have been a result of AIDS, a fact that emerges after a nocturnal tryst during which Sam and Alison, still mutually attracted, contemplate seducing each other. Jackie Susann, thou shouldst be living at this hour!

I haven't even mentioned Dexter, the school chaplain or something like it: an older closet homosexual and, by never understanding a joke, the play's running gag. There is also a theological discussion that equates Catholicism with tennis, Protestantism with golf, as clever as it is inane, and there is tough wit, such as "You don't know the meaning of the word *love*—you wouldn't know it if it kicked you in the balls"; and gentle wit, such as "Katie wants me home, the kids want me home, even the dog wants me home." "What about the cat?" "The cat is undecided."

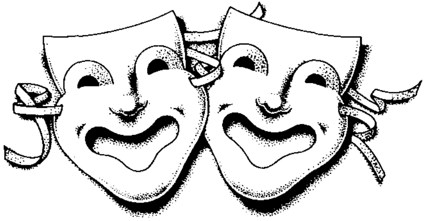
Yet for sheer embarrassment, for the coming together of clumsy dramaturgy, awkward staging, and abysmal verbiage (Sam in his oration about Perry: "I can never tell him that he... that I... that we all... Oh, God!" *He breaks down*), there is nothing like the scene of Sam's address, given us simultaneously in duplicate: by Bud, over the phone, to his wife; and by Sam, delivering it first behind, then in front of, a scrim—but where's the opaque curtain to put it out of its misery?

John Rubinstein has directed with boulevard ease in what may be the first poor set design at Playwrights Horizons. The acting is uneven. As Sam, the able Stephen Collins is forced to regress into adolescence (adults impersonating their childhood scuttled Philip Barry's *Hotel Universe*), but he isn't all that persuasive as a grown-up, either. The usually fine Matt McGrath has difficulties with Perry, and the good Lizbeth Mackay is rather drab and by-the-numbers as Alison. Richard Woods is all too slick as Dexter, and Nan Martin first telegraphs, then clobbers all of Harriet's obvious points. Only Clark Gregg gives an impeccable performance, as Bud. But what of a play so undiscriminating about where it steals from as to filch the man-humiliates-man-by-kissing-him-on-the-mouth scene from *A View From the Bridge*?

BRECHT'S PARABLE PLAY **The Resistible Rise of Arturo Ui** (in his later versions, Brecht dropped the "resistible") was written in 1941, not 1940, as the CSC director, Carey Perloff, states in her program note. It was an attempt to equate the rise of Hitler with that of a Chicago gangster, modeled on both Al Capone and Dutch Schultz, and relying on Brecht's familiarity with American gangster movies and newspaper clippings. It always struck me as one of the master's least successful efforts, because it rehashes the obvious, reduces the role of the people in that resist-

Photograph by Joan Marcus.

Consider It Theater For Your Palate.



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ible rise, and, as Brecht himself said about the early version of another of his weaker works (*Simone Machard*), it is "pure conflict without contradictoriness."

The play suffers from sticking both too close and not close enough to history, the biggest difficulty being that Brecht, as a Communist, would not incriminate the common people. Yet without his popular appeal, Hitler (whatever may be true of Ui) could never have made it. But the "parable play"—or, to put it more bluntly, agit-prop play—is in itself an accursed genre; in trying to make us more politically involved, it simplifies individual problems, and ends up leaving us humanly uninvolved. On the stage, issues are never as real as people, and the attempt to make them more flavorous via caricature only trivializes both history and humanity.

This is, moreover, a play Brecht never saw produced (he died in 1953, five years before its premiere), and so never gave a final stamp to—granted, he could never leave well enough alone. This may entitle Miss Perloff to greater liberties, although something is lost by introducing musical numbers, by making Ui himself read the prologue and epilogue, and by de-emphasizing the Elizabethan element, which Brecht insisted on and drove home with allusions to *Julius Caesar* and *Richard III.*

But this is an ambitious production, in which Miss Perloff tries any number of theatrical devices—some effective, some not, most of them militating against one another. It proves yet again that less is more. There are some striking scenic effects, helped by Douglas Stein's set design and Stephen Strawbridge's lighting; but too often, Perloff undercuts good ideas. What, say, is the point in having the Roma (Roehm) gang stripped naked before gangland execution (to stress the homosexuality of the S.A.? to allude to the Holocaust?) and in Roma himself being rubbed out by Givola (Göbbels) with a kind of cane–cum–blow gun rather than, as in life and in the text, machine-gunned?

There is only one terrible performance: the Roma of Olek Krupa, an actor whose Polish accent gets more and more impenetrable even as his work becomes increasingly heavy-handed. There are, however, a number of dull, gray performances, by Ron Faber, Katherine Borowitz, and, appropriately, Sam Gray, whose Dogsborough (Hindenburg) remains too much of a dogsbody. David Patrick Kelly (Givola) is quite fine when audible, Zach Grenier (Giri, i.e., Göring) electrifying, and that virtuoso of creepiness, John Turturro, unbeatable as Ui. David Lang's music and Ralph Manheim's translation are okay. But the play itself—some of it in rhyming couplets—seems to ask for every rhyme English can bestow on "Ui"—*gooey, hooey, phooey.* And also, because the rest of it is blank, unrhymed verse, such nonrhymes as *kerplunk.* ▬

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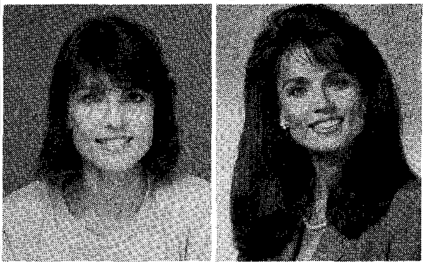

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SALES & BARGAINS

BY LEONORE FLEISCHER

BUY GEORGIAN, WE'VE GOT IT

AFTER TEN YEARS, THE ENGLISH ANTIQUES Centre—in an Italianate mansion 120 miles from mid-Manhattan—is closing. Now every piece in its inventory is on sale at cost or below, including desks, chairs, dining tables, lamps, chandeliers, china, rugs, country furniture. For example, Georgian silver-plated soup tureen with lid, was $1,400, now $700; cast-iron Victorian urns on plinths, were $750 the pair, now $375 the pair; nineteenth-century French carousel horse, was $15,000, now $7,500; mahogany-and-yew 2-pedestal dining tables—each with 2 leaves—were $3,050 each, now $1,525; French carved-walnut bureau de plât with Moroccan-leather top, was $4,200, now $2,100; lots of china, including a breakfast set for one and a tea-for-two service, were $250 each, now $120 each. A.E., M.C., V., checks accepted; all sales final; delivery in the tri-state area additional. *The English Antiques Centre, Union and South 4th Sts., Hudson, N.Y. 12534 (518-828-7855). By car from Manhattan: Take Taconic Parkway to Ancram/Hudson Exit; follow Route 82 North to 9 North; take 9 North into Hudson; turn left onto Union St. Or take N.Y. State Thruway to Exit 21 (Catskill); cross Rip Van Winkle Bridge into Hudson; then take 9G North to Union St.; turn right. Amtrak provides frequent service from Penn station to Hudson; the English Antiques Centre is six blocks from Hudson station. Mon.–Fri. 9 a.m.–5 p.m.; Sat. 10 a.m.–5 p.m.; and Sun. 11 a.m.–5 p.m.; through 5/24.*

THE PLAID'S THE THING

CASUAL AND STYLISH MEN'S CLOTHING IS ON sale here: Sizes include 38–44 in suits and jackets, 28–38 in trousers (no 35 or 37), and S–XL in shirts and sweaters. For example, single- and double-breasted linen- and wool-cotton-blend suits, retail $400–$450, here $225–$250; linen and rayon plaid shorts, retail $110–$135, here $55; long-sleeved cotton-and-viscose plaid and striped shirts, retail $140–$165, here $60; pleated and full-cut trousers in waist sizes 28–38, retail $200–$275, here $100; cotton dress shirts, retail $55–$65, here $25–$30; linen and linen-blend striped, patterned, and printed shirts, retail $150–$210, here $85; and hand-knitted sweaters in big, bold patterns, retail $335–$375, here $150. A.E., M.C., V.; no checks; all sales final. *Andrew Fezza, lower level, 1407 Broadway, near 39th St. (262-5550); Tues.–Fri. 9 a.m.–6:30 p.m.; 5/14–17.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

REMARKABLY GOOD TIMING

THIS JEWELRY STORE IN THE MAIN LOBBY OF the Grand Hyatt Hotel has jewelry, watches, and pens on sale—including Swiss-made watches at half-price. For example, a man's 14K-gold Concord watch, was $2,900, now $1,450; woman's 18K-gold electroplated Concord watch with lizard band, was $995, now $495; woman's 14K-gold Concord with gold mesh band, was $9,000, now $4,500. Other famous-maker watches include pieces by Raymond Weil, Breitling, Bertolucci, Hublot, Jaeger le Coultre, available at smaller discount; for example, a Raymond Weil ladies' Fidelio watch, 18K-gold-microplated, list $895, here $695; also, Mont Blanc ballpoint pens, list $125, here $85; and Le Must de Cartier pens, list $200, here $100. One- and few-of-a-kind designer 14K- and 18K-gold jewelry—many pieces set with precious stones—is reduced, such as 14K-gold hoop earrings, were $125, now $58; diamond engagement ring with a 14K-gold mounting (total weight .80 carat), was $1,200, now $600; 18K-gold sunburst ring set with emeralds, diamonds, rubies, and sapphires, was $1,000, now $399; and Italian sterling-silver-and-enamel key chains with logos, were $250, now $100 each. All watches carry a lifetime battery guarantee; free appraisal certificates. A.E., C.B., D.C., J.C.B., M.C., V.; checks accepted (merchandise held until they clear); all sales final. *Cheney & Co., Inc., Grand Hyatt Hotel, 109 E. 42nd St. (949-6636); 10 a.m.–7 p.m. daily; while stock lasts.*

SCARF ACE

THIS SOHO SHOWROOM HAS BEAUTIFUL scarves and shawls for men and women from around the world; some are one- and few-of-a-kind. Hand-embroidered wool shawls from Kashmir, including one-of-a-kind collectors' pieces, were $350, now $150; in wool and cashmere, were $460, now $210; slightly irregular red-and-black hand-woven-cotton Coptic shawls from Egypt, 44 in. by 88 in., $200 if perfect, here $65; 35-sq.-in. silk jacquard scarves from Italy, were $150, now $65; 55-sq.-in. wool-and-silk scarves from Italy, were $300, now $100; cotton lace shawls from England, were $90, now $25; 55-sq.-in. silk-and-velvet paisley shawls, were $430, now $195; gold-striped silk-chiffon scarves from France, were $460, now $195; silk-jacquard gauze scarves from Japan, were $95, now $65; hand-woven cotton pareu beach wraps from India, were $95, now $35. Checks accepted; no credit cards; all sales final. *Woven Wind, 120 Wooster St., near Prince St. (966-1717); Thurs.–Sat. 10 a.m.–6 p.m.; 5/16–18.*

IT'S HIP TO BE SQUARE

THOUSANDS OF SQUARE FEET OF FLOOR AND wall ceramic tile—all perfect but in discontinued patterns and colors—are reduced for one day only. Most are imported from Italy, France, Holland, Portugal, Spain, and Mexico. For example, Spanish house-number tiles, were $5 each, now 10¢; handmade and -painted 5-in. Dutch flower tiles, were $35 each, now $10; Mexican 8-in. floor tiles, were $3.28 each, now 66¢; Portuguese hand-painted 6-in. tiles in solid colors, were $2.80 each, now 56¢; Spanish 4-in. floral wall tiles, were $11 each, now $2.20; 6-in. English hand-painted tulip-patterned tiles, were $32 each, now $12.80; rustic food-pattern Culinarios tiles, 5½ in., were $9 each, now $2.70; also, 4-in. French country tiles with fruit, flower, herb, or small calico patterns, were $4.50 each, now 25¢; and multi-tile picture panels—60 percent off if perfect, 80–90 percent off if slightly damaged. Checks accepted; no credit cards; delivery additional; all sales final. Large lots may be picked up at the warehouse. *Country Floors, basement, 15 E. 16th St. (627-8300); Sun. 9 a.m.–5 p.m.; 5/19.*

BIG GIRLS, DON'T CRY

DAPHNE FEATURES ATTRACTIVE AND FLATtering clothing in the 14–24 size range; selected spring and summer jackets, dresses, and coordinates, of cotton, silk, lightweight wool, and polyester, are now reduced. For example, washed-silk skirts, were $200, now $130; silk blouses, were $140, now $84; silk dresses, were $170, now $119; cotton coats and cotton dresses, were $110 and $95 respectively, now $55 and $47; wool gabardine jackets and skirts, were $189 and $108 respectively, now $114 and $76; Bis jackets, were $149, now $60; Vikki Vi dresses, were $146, now $73; one-of-a-kind sequined tops and cotton-jacquard dresses, were $198–$390, now $105–$195. M.C., V., checks accepted; all sales final. *Daphne, 473 Amsterdam Ave., near 83rd St. (877-5073); Tues.–Sat. noon–7 p.m. and Sun. 1–6 p.m.; while stock lasts.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Herdsmen of the Sun.* (1988); *Black Water* (1990). #2—5/15: *The Major and the Minor* (1942); *Five Graves to Cairo* (1943). 5/16: *Mauvaise Graine* (1933); *People on Sunday* (1929). 5/17–18: *Double Indemnity* (1944); *The Lost Weekend* (1945). 5/19–20: *Ninotchka* (1939); *Ball of Fire* (1942). 5/21–22: *A Foreign Affair* (1948); *The Empire Waltz* (1948). #3—*Paris is Burning.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Silence of the Lambs.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*La Femme Nikita.* Opening 5/17: *Tatie Danielle.* #2—*Drowning by Numbers.* #3—*Poison.* #4—"Human Rights Watch Film Festival." #5—*The Comfort of Strangers.* #6—*The Ballad of the Sad Cafe.*

4. BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (807-9205). *The Vanishing.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*A Kiss Before Dying.* #2—*The Silence of the Lambs.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *A Rage in Harlem.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Toy Soldiers.* #2—*FX2.* #3—Through 5/16: *Out for Justice.* Opening 5/17: *Mannequin Two.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 5/15: *It Happened One Night* (1934); *Twentieth Century* (1934). 5/16: *Alphaville* (1965); *Le Gai Savoir* (1969). 4/17–18: *Annie Hall* (1977); *Manhattan* (1979). 5/19: *The Bicycle Thief* (1949); *Miracle in Milan* (1951). 5/20: *The Cabinet of Dr. Caligare* (1919); *"M"* (1931). 5/21: *Whirlpool* (1949); *Where the Sidewalk Ends* (1950).

9. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The British Animation Invasion.* #2—*Chameleon Street.* #3—*Defending Your Life; Forever Mary.* #4—*Object of Beauty.* #5—*One Good Cop.* Opening 5/17: *What About Bob?*

10. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). 5/15–18: *Life and Nothing But* (1990); *The Sacrifice* (1986). 5/19–23: *A Room With A View* (1986); *Maurice* (1987).

11. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Impromptu.* #2—*Mortal Thoughts.*

12. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating.*

13. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Reversal of Fortune.* #2—*Mr. & Mrs. Bridge.* #3—*Cross My Heart.* #4—*Oscar.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Toy Soldiers.* #2—*FX2.* #3—*A Rage in Harlem.* #4—*Citizen Kane.* #5—*Silence of the Lambs.* #6—*Alice.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Switch.* #2—Opening 5/17: *Mannequin Two.* #3—*Object of Beauty.* #4—*Truth or Dare.* #5—*Defending Your Life.* #6—*Mortal Thoughts.* #7—*A Kiss Before Dying.* #8—*Impromptu.* #9—*China Cry.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*One Good Cop.* #2—*The Five Heartbeats.* Opening 5/17: *What About Bob?* #3—*New Jack City.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Oscar.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Dances With Wolves.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*FX2.* #2—*Mortal Thoughts.* #3—*A Rage in Harlem.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *A Kiss Before Dying.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Object of Beauty.* #2—*One Good Cop.* Opening 5/17: *What About Bob?* #3—*Defending Your Life.* #4—*Switch.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts.

(869-0950). #1—*Mortal Thoughts.* #2—*A Kiss Before Dying.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *A Rage in Harlem.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Out for Justice.* #2—*Toy Soldiers.* #3—Through 5/16: *Warlock.* Opening 5/17: *Mannequin Two.* #4—*Sleeping With the Enemy.* #5—Through 5/16: *Teenage Mutant Ninja Turtles II.* Opening 5/17: *Dice Rules.* #6—*The Five Heartbeats.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *One Good Cop.* Opening 5/17: *What About Bob?*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *FX2.* **EMBASSY 3—***Dances With Wolves.* **EMBASSY 4—***The Silence of the Lambs.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Switch.* #2—*New Jack City.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Object of Beauty.* #2—*The Doors.* #3—*Drowning By Numbers.* #4—*Mister Johnson.* #5—*Teenage Mutant Ninja Turtles II; Class Action.* #6—*Impromptu.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Oscar.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Spartacus.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Nasty Girl.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita.* #2—*Alice.* Opening 5/17: *Tatie Danielle.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*One Good Cop.* #2—*Switch.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Citizen Kane.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Journey of Hope.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 5/14–15: *Portrait of Jennie* (1948); *The Enchanted Cottage* (1945). 5/16–18: *Dark Passage* (1947); *The Lady From Shanghai* (1948). 5/19–20: *The Third Man* (1949); *Journey into Fear* (1942). 5/21–22: *The Window* (1949); *The Set Up* (1949).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 5/16: *Sleeping With the Enemy.* Opening 5/17: *Mannequin Two.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Truly, Madly, Deeply.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Daddy Nostalgia.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *A Rage in Harlem.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*FX2.* #2—*Object of Beauty.*

53. BARONET—Third Ave. at 59th St. (355-1663). *A Kiss Before Dying.* **CORONET—***Mortal Thoughts.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Dances With Wolves.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Defending Your Life.* Opening 5/17: *What About Bob?* **CINEMA II—***Oscar.* **CINEMA THIRD AVE.—**Through 5/12: *Faces.* Beg. 5/13: *Shadows.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Toy Soldiers.* #2—*Out for Justice.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Impromptu.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs.* #2—*Sweet Talker.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Strangers in Good Company.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Truth or Dare.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Toy Soldiers.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Switch.* Opening 5/17: *What About Bob?* #2—*Oscar.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*A Kiss Before Dying.* #2—*Mortal Thoughts.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Defending Your Life.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *A Kiss Before Dying.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Cyrano De Bergerac.* #2—*Ju Dou.* #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Object of Beauty.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Toy Soldiers.* #2—*One Good Cop.* #3—*FX2.* #4—*Oscar.* Opening 5/17: *What About Bob?* #5—*Switch.* #6—*Truth or Dare.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Mortal Thoughts.* #2—*Impromptu.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*A Rage in Harlem.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*A Rage in Harlem.* #2—*Silence of the Lambs.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/27–6/23: "The Art of Reality: Innovators of the Documentary." 5/18 at 2: *Ethnic Notions.* (1989); at 4:30: *When the Mountains Tremble* (1983). 5/19 at 2: *Third Avenue: Only the Strong Survive* (1980); at 3:30: *Hard Metals Disease* (1985–87); at 5: *Health Care: Your Money or Your Life* (1977).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 5/15: *Aerograd* (1935). 4/15–19, 22–24: *Goddess Remembered* (1990); *The Burning Times* (1990). 4/15–17: *Seconds* (1966). 4/16–18: *The Deadman* (1989); *Sink or Swim* (1990). 4/17–24: "National Latino Festival."

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 5/21: "Dance on Film."

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 5/15: *Milou en Mai* (1990).

HUMAN RIGHTS WATCH FILM FESTIVAL—Angelika Film Center, 18 W. Houston St. (518-3000). $7. 5/10–16: Films and videos on human rights issues like soldiers' stories, artistic freedom, women's rights, and government. Films include *Interrogation* (1982), *Mein Krieg* (1990), and *Chile in Transition* (1991).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth Ave. at 94th St. (860-1783). Free with museum admission. Through 5/26: "In Regard of Nature/New Video Japan."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." 5/14–18: "Italian Painting in the 14th and 15th Centuries." 5/21–25: "20th Century Sculptures at the Met." Through May: "Indonesia on Film."

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. Open screening: 16mm, S8mm, slide formats all available. 4/26–5/15: "Personal Cinema Series." 5/18: *Shadows in the City* (1990). 5/17: Millennium Benefit Screeening: 25th Anniversary, three hours of avant-garde Films.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: "A Salute to Monty Python" Through 5/18: Various episodes of *Flying Circus.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 5/27:"Selections From the Circulating Film & Video Library." 5/17–14: "Fact/Fiction." 5/16: *Rajmohan Gandhi: Encounters With the Truth* (1990). 5/17: "Films by Arthur Peleshian." 5/20: *Broken Meat* (1990) and other works by Pola Rappaport.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 5/15: *Don Juan* (1926), with Harry Weiss palying piano. 5/16–22: *The Field* (1990).

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. 5/18–6/13: "Recent German Film Series." 5/18: *Tin Drum* (1979).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 5/3–5/16: "The Films of Yoko Ono." 5/17–30: *Gun Crazy; Terror in a Texas Town.*

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 6/16: "1991 Biennial Film and Video Programs." Times vary, call museum. An overview of recent developments in American independent film and video.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*A Rage in Harlem.* #2—*Toy Soldiers.* #3—*Out for Justice; Teenage Mutant Ninja Turtles II.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Out for Justice.* #2—*A Rage in Harlem.* #3—*One Good Cop.* #4—*Toy Soldiers.* #5—*Oscar.* #6—*Switch.* #7—*FX2.* #8—*FX2.* #9—*A Kiss Before Dying.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Oscar.* #2—*A Kiss Before Dying.* #3—Through 5/16: *Defending Your Life.* Beg. 5/17: *Stone Cold.* #4—Through 5/16: *Toy Soldiers.* Beg. 5/17: *Mannequin Two.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Out for Justice.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Rage in Harlem.* #2—*One Good Cop.* #3—*Teenage Mutant Ninja Turtles II; Toy Soldiers.* #4—*FX2.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*New Jack City.* #2—*Toy Soldiers.* #3—*Kiss Me a Killer; Teenage Mutant Ninja Turtles II.* #4—*The Five Heartbeats.* #5—*Mortal Thoughts.* #6—*A Rage in Harlem.* #7—*The Silence of the Lambs.* #8—*Switch.* #9—*Out for Justice.* #10—*A Rage in Harlem.* #11—*One Good Cop.* #12—*A Kiss Before Dying.* #13—*Oscar.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*A Kiss Before Dying.* #2—*Mortal Thoughts.* #3—*Sleeping With the Enemy.* #4—*Object of Beauty.* #5—*One Good Cop.* #6—*Teenage Mutant Ninja Turtles II; Impromptu.* #7—*Switch.*

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MOVIES

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Impromptu*. #2—*A Kiss Before Dying; FX2*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*FX2*. #2—*Toy Soldiers; Teenage Mutant Ninja Turtles II*. #3—*One Good Cop*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Object of Beauty*. #2—*Switch*. #3—*Defending Your Life*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*A Rage in Harlem*. #2—*One Good Cop*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Out for Justice*. #2—*Toy Soldiers*. #3—*The Silence of the Lambs*. #4—*FX2*. #5—*Oscar*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*A Rage in Harlem*. #2—*One Good Cop*. #3—*FX2*. #4—*Teenage Mutant Ninja Turtles II; Out for Justice*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Five Heartbeats; Impromptu*. #2—*Switch*. #3—*A Kiss Before Dying*. #4—*Sleeping With the Enemy*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Toy Soldiers*. #2—*Out for Justice; Teenage Mutant Ninja Turtles II*. #3—*FX2*. #4—*Mortal Thoughts*. #5—*A Rage in Harlem*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Oscar*. #2—*FX2*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Oscar*. #2—*One Good Cop*. #3—*A Rage in Harlem*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 5/16: *Toy Soldiers*. Beg. 5/17: *Stone Cold*. #2—*A Kiss Before Dying*. #3—*Switch*. #4—Through 5/16: *Out for Justice*. Beg. 5/17: *Mannequin Two*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Out for Justice*. #2—*A Rage in Harlem*. #3—*FX2*. #4—*One Good Cop*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Out for Justice*. #2—*A Kiss Before Dying*. #3—*Oscar*. #4—Through 5/16: *One Good Cop*. Beg. 5/17: *What About Bob?* #5—*Toy Soldiers*. #6—Through 5/16: *Mortal Thoughts*. Beg. 5/17: *Mannequin Two*. #7—*FX2*. #8—*Switch*. #9—Through 5/16: *Defending Your Life*. Beg. 5/17: *Dice Rules*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*One Good Cop*. #2—*A Kiss Before Dying*. #3—Through 5/16: *Oscar*. Beg. 5/17: *Stone Cold*. #4—*Toy Soldiers*. #5—*Out for Justice*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 5/16: *A Rage in Harlem*. Beg. 5/17: *Stone Cold*. #2—Through 5/16: *Oscar*. Beg. 5/17: *Mannequin Two*. #3—*Out for Justice*. #4—Through 5/16: *Toy Soldiers*. Beg. 5/17: *What About Bob?* #5—*FX2*. #6—*A Kiss Before Dying*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*One Good Cop*. #2—*Switch*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*A Kiss Before Dying*. #2—Through 5/16: *Oscar*. Beg. 5/17: *Truth or Dare*. #3—Through 5/16: *Impromptu*. Beg. 5/17: *Mannequin Two*. #4—Through 5/16: *Defending Your Life*. Beg. 5/17: *What About Bob?*

303. CORONA—PLAZA—(639-7722). #1—*Out for Justice*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*A Kiss Before Dying*. #2—*Out for Justice*. #3—Through 5/16: *Impromptu*. Beg. 5/17: *What About Bob?* #4—*Oscar*. #5—Through 5/16: *Mortal Thoughts*. Beg. 5/17: *Mannequin Two*. #6—*FX2*. #7—Through 5/16: *Toy Soldiers*. Beg. 5/17: *Stone Cold*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Rage in Harlem*. #2—*Oscar*. #3—*FX2*. #4—*The Silence of the Lambs; Teenage Mutant Ninja Turtles II*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Oscar*. #2—*One Good Cop*. #3—*Switch*. #4—*Defending Your Life*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Out for Justice*. #2—*Toy Soldiers*. #3—Through 5/16: *A Rage in Harlem*. Beg. 5/17: *Stone Cold*. #4—*FX2*.

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A FILM BY
ETIENNE CHATILIEZ

Tatie Danielle

You haven't met her yet, but she hates you already.

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MOVIES

308. FLUSHING—UTOPIA—(454-2323). #1—*Oscar.* #2—*A Kiss Before Dying.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Eating.* #2—*One Good Cop.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 5/16: *Sleeping With the Enemy*. Beg. 5/17: *Truth or Dare.* #2—Through 5/16: *Toy Soldiers*. Beg. 5/17: *Stone Cold.* #3—Through 5/16: *Defending Your Life*. Beg. 5/17: *Mannequin Two.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Impromptu.* #2—*Object of Beauty.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Ju Dou.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Out for Justice.* #2—*A Kiss Before Dying.* #3—*Switch.* #4—Through 5/16: *Mortal Thoughts*. Beg. 5/17: *Dice Rules.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Oscar.* #2—*Class Action; Out for Justice.* #3—*FX2.* #4—*Dances With Wolves.* #5—*A Rage in Harlem.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Impromptu.* #2—*Sleeping With the Enemy.* #3—*Teenage Mutant Ninja Turtles II; China Cry.* #4—*A Kiss Before Dying.* #5—*The Silence of the Lambs.* #6—*Toy Soldiers.* #7—*Mortal Thoughts.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*One Good Cop.* #2—*FX2.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Oscar.* #2—*Out for Justice.* #3—Through 5/16: *Toy Soldiers*. Beg. 5/17: *Stone Cold.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*One Good Cop.* #2—Through 5/16: *Mortal Thoughts*. Beg. 5/17: *Stone Cold.* #3—*Toy Soldiers.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*A Kiss Before Dying.* #2—*Out for Justice.* #3—Through 5/16: *Oscar*. Beg. 5/17: *What About Bob?* #4—*FX2.* #5—Through 5/16: *A Rage in Harlem*. Beg. 5/17: *Truth or Dare.* #6—*Switch.* #7—Through 5/16: *Silence of the Lambs*. Beg. 5/17: *Mannequin Two.*

320. REGO PARK—DRAKE—(457-4002). *Dances With Wolves.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Oscar.* #2—*One Good Cop.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*One Good Cop.* #2—*Oscar.*

401. NEW DORP—HYLAN—(351-6601). #1—*Dances With Wolves.* #2—*FX2.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Switch.* #2—*A Kiss Before Dying.* #3—Through 5/16: *Toy Soldiers*. Beg. 5/17: *Truth or Dare.* #4—*Oscar.* #5—Through 5/16: *Mortal Thoughts.* Beg. 5/17: *Dice Rules.* #6—Through 5/16: *Silence of the Lambs*. Beg. 5/17: *Mannequin Two.* #7—*Out for Justice.* #8—*FX2.* #9—Through 5/16: *Sleeping With the Enemy*. Beg. 5/17: *What About Bob?* #10—Through 5/16: *One Good Cop*. Beg. 5/17: *Stone Cold.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*FX2.* #2—*Oscar.*

501. BELLMORE—MOVIES—(783-7200). *One Good Cop.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Mortal Thoughts.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 5/16: *Mortal Thoughts*. Beg. 5/17: *Stone Cold.* #2—*A Kiss Before Dying.* #3—Through 5/16: *Out for Justice*. Beg. 5/17: *Dice Rules.* #4—*Impromptu.* #5—*Switch.* #6—Through 5/16: *Defending Your Life*. Beg. 5/17: *Mannequin Two.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*A Kiss Before Dying.* #2—*Out for Justice.* #3—*Oscar.* #4—*One Good Cop.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*FX2.* #2—*Switch.* #3—*Oscar.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Toy Soldiers.* #6—*One Good Cop.* #7—*Mortal Thoughts.* #8—*A Kiss Before Dying.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Silence of the Lambs; Teenage Mutant Ninja Turtles II.* #2—*Toy Soldiers.* #3—*A Rage in Harlem.* #4—*FX2.* #5—*One Good Cop.* #6—*A Kiss Before Dying.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Object of Beauty.* #2—Through 5/16: *A Kiss Before Dying*. Beg. 5/17: *Mannequin Two.* #3—*Switch.*

508. HEWLETT—HEWLETT—(791-6768). *Oscar.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*A Kiss Before Dying.* #2—*Oscar.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Out for Justice.* #2—*Kill Line; A Rage in Harlem.* #3—*New Jack City.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Class Action.* #2—*Object of Beauty.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*FX2.* #2—*One Good Cop.* #3—*Teenage Mutant Ninja Turtles II; Silence of the Lambs.* #4—*Toy Soldiers.* #5—*Oscar.* #6—*A Rage in Harlem.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*One Good Cop.* #2—*FX2.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Toy Soldiers.* #2—*FX2.* #3—Through 5/16: *Dances With Wolves; Home Alone*. Beg. 5/17: *Dice Rules.* #4—Through 5/16: *Silence of the Lambs*. Beg. 5/17: *Mannequin Two.* #5—Through 5/16: *Class Action*. Beg. 5/17: *Truth or Dare.* #6—*Impromptu.*

515. MALVERNE—TWIN—(599-6966). #1—*La Femme Nikita.* #2—*Oscar.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Defending Your Life.* #2—*Mortal Thoughts.* #3—*Toy Soldiers.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Oscar.* #2—*A Kiss Before Dying.* #3—*Toy Soldiers.* #4—*Switch.* #5—*Out for Justice.* #6—*FX2.* #7—Through 5/16: *One Good Cop*. Beg. 5/17: *Mannequin Two.* #8—Through 5/16: *Mortal Thoughts; Teenage Mutant Ninja Turtles II*. Beg. 5/17: *Stone Cold.* #9—Through 5/16: *The Silence of the Lambs*. Beg. 5/17: *Truth or Dare.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Mortal Thoughts.* #2—*Oscar.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Switch.* #2—*One Good Cop.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Out for Justice.* #2—*Sleeping With the Enemy.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Long Walk Home.* #2—*One Good Cop.* #3—*La Femme Nikita.* #4—*The Field.* #5—*Sleeping With the Enemy; GoodFellas.* #6—*Reversal of Fortune.* #7—*FX2.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Oscar.* #2—*Class Action; Teenage Mutant Ninja Turtles II.* #3—*Dances With Wolves.* #4—*Switch.* #5—*Impromptu.* #6—*Dances With Wolves.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*A Kiss Before Dying.* #2—*Defending Your Life.* #3—*Switch.* #4—*One Good Cop.* #5—*Teenage Mutant Ninja Turtles II; China Cry.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Mortal Thoughts.* #2—*Object of Beauty.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Class Action.* #2—*Object of Beauty.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Toy Soldiers.* #2—*Impromptu.* #3—*Defending Your Life.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Switch.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Silence of the Lambs.* #2—*Mortal Thoughts.* #3—*A Kiss Before Dying.* #4—*Home Alone; Sleeping With the Enemy.* #5—*Out for Justice.* #6—*FX2.* #7—*Switch.* #8—*Kiss Me a Killer; Teenage Mutant Ninja Turtles II.* #9—*Oscar.* #10—*The Five Heartbeats.* #11—*One Good Cop.* #12—*Toy Soldiers.* #13—*A Rage in Harlem.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 5/16: *Toy Soldiers; A Rage in Harlem*. Beg. 5/17: *Stone Cold.* #2—*FX2.* #3—*A Kiss Before Dying.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Object of Beauty.* #2—*Misery.* #3—*Defending Your Life.* #4—*The Long Walk Home.* #5—*Guilty By Suspicion.* #6—*Dances With Wolves.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Nasty Girl.* #2—*Ju Dou.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Toy Soldiers.* #2—Through 5/16: *Out for Justice*. Beg. 5/17: *Stone Cold.* #3—*Defending Your Life.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Oscar.* #2—*A Kiss Before Dying.* #3—*One Good Cop.* #4—*FX2.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Switch.* #2—*Teenage Mutant Ninja Turtles II; A Rage in Harlem.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Mortal Thoughts.* #2—*Out for Justice.* #3—*Switch.* #4—*A Kiss Before Dying.* #5—*FX2.* #6—*Oscar.* #7—*One Good Cop.* #8—*Toy Soldiers.* #9—*A Rage in Harlem.* #10—*Defending Your Life; Dances With Wolves.* #11—*Sleeping With the Enemy; Home Alone.* #12—*Teenage Mutant Ninja Turtles II; Silence of the Lambs.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Teenage Mutant Ninja Turtles II; Object of Beauty.* #2—*New Jack City.* #3—*Switch.* #4—*Oscar.* #5—*Out for Justice.* #6—*One Good Cop.* #7—*A Rage in Harlem.* #8—*Silence of the Lambs.* #9—*Sleeping With the Enemy; Home Alone.* #10—*Mortal Thoughts; Dances With Wolves.* #11—*Toy Soldiers; Defending Your Life.* #12—*FX2; A Kiss Before Dying.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*A Kiss Before Dying.* #2—*Out for Justice.* #3—*Oscar.* #4—Through 5/16: *One Good Cop*. Beg. 5/17: *What About Bob?* #5—Through 5/16: *Impromptu.* Beg. 5/17: *Stone Cold.* #6—Through 5/16: *Teenage Mutant Ninja Turtles II; The Silence of the Lambs*. Beg. 5/17: *Mannequin Two.* #7—*FX2.* #8—*Switch.* #9—*Toy Soldiers.* #10—*Mortal Thoughts.*

611. CORAM—PINE—(698-6442). #1—*FX2.* #2—*The Silence of the Lambs.* #3—*One Good Cop.* #4—*Oscar.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*A Kiss Before Dying.* #2—*Switch.* #3—*Teenage Mutant Ninja Turtles II; Object of Beauty.* #4—Through 5/16: *One Good Cop*. Beg. 5/17: *Truth or Dare.* #5—*Impromptu.*

613. ELWOOD—ELWOOD—(499-7800). #1—*One Good Cop.* #2—*Oscar.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Impromptu.* #2—*Object of Beauty.* #3—*A Kiss Before Dying.* #4—*The Silence of the Lambs.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Switch.*

618. ISLIP—ISLIP—(581-5200). #1—*Impromptu.* #2—*A Kiss Before Dying.* #3—*The Silence of the Lambs.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*A Kiss Before Dying.* #2—*One Good Cop.* #3—*Switch.* #4—*Mortal Thoughts.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 5/16: *The Hard Way*. Beg. 5/17: *Sleeping With the Enemy.*

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621. MATTITUCK—MATTITUCK—(298-4405). #1—*Oscar*. #2—*Dances With Wolves*. #3—*A Kiss Before Dying*. #4—*FX2*. #5—*Teenage Mutant Ninja Turtles II; Silence of the Lambs*. #6—*Object of Beauty*. #7—*One Good Cop*. #8—*Defending Your Life*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 5/16: *The Hard Way*. Beg. 5/17: *Sleeping With the Enemy*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 5/16: *Teenage Mutant Ninja Turtles II; Sleeping With the Enemy*. Beg. 5/17: *Truth or Dare*. #2—Through 5/16: *A Rage in Harlem*. Beg. 5/17: *What About Bob?* #3—*Silence of the Lambs*. #4—Through 5/16: *Impromptu*. Beg. 5/17: *Mannequin Two*. #5—*Oscar*. #6—*Toy Soldiers*. #7—*Out for Justice*. #8—*Mortal Thoughts*. #9—*A Kiss Before Dying*. #10—*FX2*. #11—*Switch*. #12—Through 5/16: *One Good Cop*. Beg. 5/17: *Dice Rules*. #13—Through 5/16: *Defending Your Life*. Beg. 5/17: *Stone Cold*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Switch*. #2—*FX2*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Cyrano De Bergerac*.

631. SAYVILLE—SAYVILLE—(589-0232). #1—*La Femme Nikita*. #2—*Oscar*. #3—*Mortal Thoughts*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 5/16: *The Hard Way*. Beg. 5/17: *Sleeping With the Enemy*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*FX2*. #2—Through 5/16: *Toy Soldiers*. Beg. 5/17: *Mannequin Two*. #3—*Defending Your Life*. #4—Through 5/16: *Mortal Thoughts*. Beg. 5/17: *What About Bob?* #5—Through 5/16: *Defending Your Life*. Beg. 5/17: *Stone Cold*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Toy Soldiers*. #2—*FX2*. #3—*Oscar*.

636. WEST ISLIP—TWIN—(669-2626). #1—*One Good Cop*. #2—*FX2*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*One Good Cop*. #2—*Oscar*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *A Kiss Before Dying*.

NEW YORK STATE

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Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Switch*. #2—*Hamlet*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Mortal Thoughts*. #2—*Switch*. #3—*Impromptu*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Mortal Thoughts*. #2—*Mr. & Mrs. Bridge; One Good Cop*.

704. HARRISON—CINEMA—(835-5952). *Sleeping With the Enemy; Object of Beauty*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Switch*. #2—*Impromptu*. #3—*FX2*. #4—*A Kiss Before Dying*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*A Rage in Harlem*. #2—*Switch*. #3—*One Good Cop*. #4—*Out for Justice*. #5—*FX2*. #6—*Mortal Thoughts*. #7—*Silence of the Lambs; Teenage Mutant Ninja Turtles II*. #8—*Oscar*. #9—*Toy Soldiers*. #10—*A Kiss Before Dying*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Defending Your Life*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—Through 5/16: *Out for Justice*. Beg. 5/17: *Stone Cold*. #2—Through 5/16: *Mortal Thoughts*. Beg. 5/17: *Mannequin Two*. #3—*Switch*. #4—*Toy Soldiers*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Oscar*. #2—*Defending Your Life*. #3—*One Good Cop*. #4—*A Kiss Before Dying*. #5—*FX2; Teenage Mutant Ninja Turtles II*.

712. NEW ROCHELLE—TOWN—(632-9700). #1—*Out for Justice*. #2—*Teenage Mutant Ninja Turtles II*.

714. PEEKSKILL—BEACH—(737-6262). #1—*One Good Cop*. #2—*The Silence of the Lambs*. #3—*FX2*. #4—*Switch*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Oscar*. #2—*A Rage in Harlem*. #3—*Dances With Wolves*. #4—*Out for Justice*.

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716. PELHAM—PICTURE HOUSE—(738-3160). *A Kiss Before Dying.*

718. RYE—RYE RIDGE—(939-8177). #1—*A Kiss Before Dying.* #2—*Oscar.*

719. SCARSDALE—FINE ARTS—(723-6699). *La Femme Nikita.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Class Action.* #2—*Toy Soldiers.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*One Good Cop.* #2—*A Rage in Harlem.* #3—*Oscar.* #4—*Dances With Wolves.*

723. YONKERS—MOVIELAND—(793-0002). #1—Through 5/16: *Out for Justice*. Beg. 5/17: *Dice Rules.* #2—*Toy Soldiers.* #3—*A Kiss Before Dying.* #4—Through 5/16: *Defending Your Life*. Beg. 5/17: *Stone Cold.* #5—Through 5/16: *Silence of the Lambs; Teenage Mutant Ninja Turtles II*. Beg. 5/17: *Out for Justice.* #6—*FX2.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Defending Your Life.* #2—Through 5/16: *Impromptu*. Beg. 5/17: *Stone Cold.* #3—*Switch.* #4—*Mortal Thoughts.* #5—*FX2.* #6—*A Kiss Before Dying.* #7—*Toy Soldiers.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*One Good Cop.* #2—*Teenage Mutant Ninja Turtles II; Switch.* #3—*Oscar.* #4—*A Kiss Before Dying.* #5—*The Silence of the Lambs.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Switch.* #2—*Mortal Thoughts.* #3—*One Good Cop.* #4—*FX2.* #5—*Oscar; Toy Soldiers.* #6—*A Kiss Before Dying; Teenage Mutant Ninja Turtles II.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 5/16: *Impromptu*. Beg. 5/17: *Mannequin Two.* #2—Through 5/16: *Defending Your Life*. Beg. 5/17: *Stone Cold.*

757. NYACK—CINEMA EAST—(358-6631). *Mortal Thoughts.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Oscar.* #2—*One Good Cop.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Silence of the Lambs; Teenage Mutant Ninja Turtles II.*

764. LAFAYETTE—(357-6030). *Defending Your Life.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*FX2.* #2—*A Kiss Before Dying.*

801. DANBURY CINE—(743-2200). #1—*Teenage Mutant Ninja Turtles II.* #2—*One Good Cop; Dances With Wolves.* #3—*Defending Your Life; Switch.*

802. DANBURY—CINEMA—(748-2923). #1—*Mortal Thoughts.* #2—*Toy Soldiers.*

803. DANBURY—PALACE—(748-7496). #1—*Out for Justice.* #2—*A Rage in Harlem.* #3—*Silence of the Lambs; Oscar.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Defending Your Life.* #2—*The Silence of the Lambs.*

807. GREENWICH—CINEMA—(869-6030). #1—*A Kiss Before Dying.* #2—*FX2.*

808. GREENWICH—PLAZA—(869-4030). #1—*Switch; Impromptu.* #2—*Object of Beauty.* #3—*Defending Your Life.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Switch.* #2—*Defending Your Life.*

810. NORWALK—CINEMA—(838-4504). #1—*A Rage in Harlem; Teenage Mutant Ninja Turtles II.* #2—*One Good Cop.*

813. SOUTH NORWALK—SONO—(866-9202). Through 5/16: *The Field*. 5/17–23: *Ay! Carmela.*

815. STAMFORD—AVON—(324-9205). #1—*A Rage in Harlem.* #2—*Toy Soldiers.*

816. STAMFORD—CINEMA—(324-3100). #1—*Silence of the Lambs.* #2—*Out for Justice.* #3—*Mortal Thoughts; Teenage Mutant Ninja Turtles II.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*One Good Cop.* #2—*Oscar.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Toy Soldiers.* #2—*Oscar.* #3—*A Kiss Before Dying.* #4—*FX2.* #5—Through 5/16: *One Good Cop*. Beg. 5/17: *Mannequin Two.* #6—Through 5/16: *Out for Justice*. Beg. 5/17: *Stone Cold.*

819. TRUMBULL—CINEMA—(374-0462). #1—*Teenage Mutant Ninja Turtles II.* #2—*Oscar; Switch.* #3—*Out for Justice.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Mortal Thoughts.* #2—*A Kiss Before Dying.* #3—*Switch.* #4—*Ipromptu.*

821. WESTPORT—POST—(227-0500). *FX2.*

822. WILTON—CINEMA—(762-5678). *Oscar.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*A Kiss Before Dying.* #2—*Mr. & Mrs. Bridge; Toy Soldiers.* #3—*Switch; Mortal Thoughts.* #4—*Teenage Mutant Ninja Turtles II.* #5—*FX2; Out for Justice.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*A Kiss Before Dying.* #2—*Mortal Thoughts; Teenage Mutant Ninja Turtles II.* #3—*Out for Justice.* #4—*A Rage in Harlem.* #5—*FX2.* #6—*Toy Soldiers.* #7—*The Five Heartbeats; Silence of the Lambs.* #8—*Switch.* #9—*One Good Cop.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves.* #2—*Switch.* #3—*Mortal Thoughts.* #4—*Sleeping With the Enemy.* #5—*New Jack City; Impromptu.* #6—*Defending Your Life; Teenage Mutant Ninja Turtles II.* #7—*A Kiss Before Dying.* #8—*A Rage in Harlem.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Silence of the Lambs.* #2—*Out for Justice.* #3—*Out for Justice.* #4—*FX2.* #5—*Toy Soldiers.* #6—*Oscar.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *One Good Cop.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Once Around; L.A. Story.* #2—*The Rookie; The Perfect Weapon.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Out for Justice.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*A Rage in Harlem.* #2—*Silence of the Lambs.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Object of Beauty.* #2—*FX2.* #3—*GoodFellas; Teenage Mutant Ninja Turtles II.* #4—*The Silence of the Lambs; Switch.* #5—*Class Action.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Object of Beauty.* #2—*A Kiss Before Dying.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*One Good Cop.* #2—*Oscar.* #3—*A Kiss Before Dying.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*FX2.* #2—*The Five Heartbeats.* #3—*Home Alone.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 5/16: *Impromptu*. Beg. 5/17: *Stone Cold.* #2—*Toy Soldiers.* #3—Through 5/16: *Defending Your Life*. Beg. 5/17: *Truth or Dare.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Switch.* #2—*Out for Justice.* #3—*FX2; Impromptu.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *One Good Cop.*

931. CRANFORD—CRANFORD—(276-9120). #1—*One Good Cop.* #2—*A Kiss Before Dying.*

932. ELIZABETH—ELMORA—(352-3483). Through 5/16: *The Silence of the Lambs*. Beg. 5/17: *Stone Cold.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*A Kiss Before Dying.* #2—*Toy Soldiers.* #3—*Oscar.* #4—*Silence of the Lambs.* #5—*One Good Cop; Teenage Mutant Ninja Turtles II.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Ju Dou.*

936. UNION—UNION—(686-4373). #1—*Dances With Wolves; Mortal Thoughts.* #2—*Impromptu.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 5/16: *Mortal Thoughts*. Beg. 5/17: *Stone Cold.* #2—*Toy Soldiers.* #3—*Defending Your Life.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Silence of the Lambs; Oscar.* #2—*Teenage Mutant Ninja Turtles II.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*A Kiss Before Dying; Teenage Mutant Ninja Turtles II.* #2—*Object of Beauty.* #3—*Toy Soldiers.* #4—*One Good Cop.* #5—*Mortal Thoughts.*

951. CLOSTER—CLOSTER—(768-8800). *One Good Cop.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Toy Soldiers.* #2—*A Kiss Before Dying.* #3—*One Good Cop.* #4—*FX2.*

953. EMERSON—QUAD—(261-1000). #1—*Oscar.* #2—*FX2.* #3—*Dances With Wolves.* #4—*The Silence of the Lambs; Teenage Mutant Ninja Turtles II; Home Alone.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Switch.* #2—Through 5/16: *Defending Your Life*. Beg. 5/17: *Mannequin Two.*

958. OAKLAND—TWIN—(337-4478). #1—*FX2.* #2—*Oscar.*

960. PARAMUS—BERGEN MALL—(845-4449). *China Cry.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*FX2.* #2—*Silence of the Lambs.* #3—*Mortal Thoughts.* #4—*Sleeping With the Enemy.* #5—*Teenage Mutant Ninja Turtles II; Defending Your Life.* #6—*Switch.* #7—*Toy Soldiers.* #8—*A Kiss Before Dying; Dances With Wolves.* #9—*Object of Beauty; Impromptu.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Oscar.* #2—*One Good Cop.* #3—*A Rage in Harlem.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*A Kiss Before Dying.* #2—*One Good Cop.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*A Kiss Before Dying.* #2—*The Silence of the Lambs.* #3—*Toy Soldiers.* #4—*Oscar.* #5—*A Rage in Harlem.* #6—*Out for Justice.* #7—*Mortal Thoughts.* #8—*FX2.* #9—*One Good Cop.* #10—*Switch.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Class Action.* #2—*The Marrying Man.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Object of Beauty.* #2—*Mr. & Mrs. Bridge.* #3—*Dances With Wolves; Mortal Thoughts.* #4—*Impromptu.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*One Good Cop.* #2—*Oscar.* #3—*Teenage Mutant Ninja Turtles II.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Doors.* #2—*Oscar; One Good Cop.* #3—*Goodfellas.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Impromptu.* #2—*Oscar.* #3—*La Femme Nikita.* #4—*Switch.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*A Kiss Before Dying.* #2—*One Good Cop; Reversal of Fortune.* #3—*GoodFellas.*

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NEW YORK MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. (1/14/91) PG-13. **18, 43**

BALLAD OF THE SAD CAFE—(1 hr. 30 min.; 1991) A story of unrequited love featuring Vanessa Redgrave as Miss Amelia; Cork Hubbert as the object of desire—her dwarf hunchback cousin; and Keith Carradine as her spurned ex-husband, Marvin Macy. Based on a novella by Carson McCullers. NR. **3**

THE BRITISH ANIMATION INVASION—(1 hr. 50 min.; 1991) A compilation of 25 award-winning animated shorts from the UK, including *Creature Comforts*, recently awarded an Academy Award for Best Animated Short. NR. **9**

CHAMELEON STREET—(1 hr. 38 min.; 1989) A master of disguise, Doug Street, passes himself off as a surgical resident, French exchange student, journalist, and lawyer in an imaginative comedy directed, written by, and starring Wendell B. Harris. NR. **9**

CHINA CRY—(1 hr. 40 min.; 1991) The true story of a woman caught in a state of flux as the Communists took control of China in 1950. With Julia Nickson-Soul and Russell Wong. PG-13. **19, 315, 524, 960**

CLASS ACTION—(1 hr. 40 min.; 1991) Father-and-daughter lawyers are pitted against each other for a high-profile class-action lawsuit. With Gene Hackman and Mary Elizabeth Mastrantonio; directed by Michael Apted. R.**38, 314, 511, 514, 523, 526, 721, 912, 966**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, a young English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual decadence. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **3**

CROSS MY HEART—(1 hr. 45 min.; 1991) An arresting idea that just barely survives lifeless direction and a third-rate production. In a town outside Paris, a group of schoolchildren, all around twelve years old, conspire to keep their friend Martin (Sylvain Copans) from being sent to an orphanage. Martin, fatherless, has lost his mother; the children bury her secretly and slip over to Martin's house at night, cook for him, help him with homework. The children have organized something of their own, a plot that feeds on secrecy and on defiance. Quickly, their relations with their elders come to a crisis, and the adults disappoint them. But Jacques Fansten, who wrote and directed the film, doesn't blame the adults; it's the nature of adulthood to be compromised. Fansten works in a visually mediocre, dramatically lifeless way. Everything in the movie is underdramatized, and there's no intimacy, no wildness. Yet one stays interested because an idea this good is rare. (4/8/91) NR. **13**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **81, 630**

DADDY NOSTALGIA—(1 hr. 45 min; 1990) In Bertrand Tavernier's new film, Dirk Bogarde, 70, plays a selfish man who's dying and wants to hold on to the pleasures of his life. In his little villa in the south of France, he seeks reconciliation with the grown-up screenwriter daughter (Jane Birkin) he has always slighted. The movie, a "chamber film"—all little scenes and undertones—is too thin and too complacently literary, but Bogarde's work is startling. He is so intense that he is rather racking to watch. At first Bogarde seems buried within himself, showing only Daddy's humiliation at being tired all the time. But the man under the invalid slowly comes into focus. He's not meant to be a profound figure—only a pleasure-loving, fastidious man. His irritable daughter could be the product of his feeling for beauty extended into a more independent and creative life. There's a good scene in which he says that life was "sweeter when there were servants," and Jane Birkin loses her temper. His remark "You have to look at beauty as if you were looking at it for the first time" will stand as an aesthete's brutally pragmatic advice to a sadly polluted world. Written by Colo Tavernier O'Hagan. (4/29/91) NR. **50**

★ DANCES WITH WOLVES—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic (Costner works the horizon like a man who has just discovered silhouettes and sunsets). But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. With Mary McDonnell. (11/19/90) PG-13. **22, 36, 54, 314, 320, 401, 514, 523, 523, 533, 606, 608, 621, 715, 722, 801, 904, 936, 953, 961, 967**

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) A lethargic and depressed after-death comedy from Albert Brooks, who was once a promising director of satire. In Judgment City, a sterile purgatory with manicured lawns, Daniel Miller (Brooks), is put on trial. With judges and attorneys, he examines scenes from his life projected on a screen, quintessential moments of defeat in which, say, he allowed himself to be bested by a schoolyard bully or failed to invest in a company that later became profitable. Was his life dominated by fears? Is Rose Franzblau or Joyce Brothers available for the answer? How about Dr. Ruth? If Daniel can prove that he conquered fear, he goes on to a higher form of existence in which humans get to use a larger portion of their brains. If he is found guilty of cowardice, he is sent back to Earth for another try, presumably with the same inadequate gray matter. One waits for an explosion of joking, but it never comes. Brooks is in dead earnest about all this. Death is a long therapy session—the lesson of the movie is "We have to seize the day." The production is huge, expensive, and soporific, with crowds of zombies in hospital robes filing about the sterile corridors. *Defending Your Life* doesn't seem like a comic's film, but it's not a moralist's film either. What, for instance, is wrong with being sent back to Earth? More life is what most of us want. With Meryl Streep, Rip Torn, and Lee Grant. (4/8/91) PG. **9, 19, 26, 55, 80, 155, 206, 219, 302, 306, 310, 503, 516, 524, 527, 533, 600, 606, 608, 621, 625, 634, 634, 707, 709, 723, 724, 756, 764, 801, 805, 808, 809, 904, 920, 937, 956, 961**

DICE RULES—(1 hr. 27 min.; 1991) Nearly a year after its scheduled release, Andrew Dice Clay's controversial concert film arrives at last— and insults just about everyone. NC—17. **33, 219, 313, 406, 503, 514, 625, 722**

THE DOORS—(2 hrs. 15 min.; 1991) Oliver Stone's movie is the only thing one can imagine that is more pretentious than the Doors themselves. Stone completely buys into the myth of the meagerly talented but undeniably charismatic rock star Jim Morrison (Val Kilmer), the lips that devoured a culture. Morrison, who cooked his brains with booze and drugs, took himself off to Paris and died, in 1971, at the preposterous age of 27. Stone seems to be selling erotic panache and wild mumbo jumbo to today's generation of kids the way the Doors sold it to the last generation. With Meg Ryan. (3/25/91) R. **38, 969**

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Joely Richardson. NR. **3, 38**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **12, 309**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue*. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 43, 515, 522, 631, 719, 970**

THE FIVE HEARTBEATS—(2 hrs. 1 min.; 1991) Robert Townsend's new film follows the careers of five buddies who form a rock-and-blues group in the mid-sixties and continue together, through success and failure, for three decades. R. **20, 33, 160, 213, 530, 902, 918**

FOREVER MARY—(1 hr. 40 min.; 1989) Marco Terzi (Michele Placido) is a dedicated teacher on temporary assignment at a juvenile detention center for boys. He quickly learns of the horrible conditions and treatment the inmates receive and becomes their champion. NR. **9**

FX2 - THE DEADLY ART OF ILLUSION—(1 hr. 47 min.; 1991) Bryan Brown and Brian Dennehy are back as a high-tech wizard and a private eye, bringing a would-be killer to justice. PG-13. **7, 18, 24, 36, 52, 85, 152, 152, 157, 203, 204, 210, 211, 214, 215, 218, 219, 300, 304, 305, 307, 314, 316, 319, 401, 406, 500, 505, 506, 512, 513, 514, 517, 522, 530, 532, 601, 606, 608, 610, 611, 621, 625, 627, 634, 635, 636, 705, 706, 709, 714, 723, 724, 755, 800, 807, 818, 821, 900, 902, 905, 912, 918, 922, 952, 953, 958, 961, 965**

HERDSMEN OF THE SUN—(52 min.; 1988) Werner Herzog directs an expressionistic view of the Wodaabe nomads of the southern Sahara. Followed by *Black Water,* a documentary about a Brazilian fishing village on the verge of extinction, directed by Allen Moore. NR. **1**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Written and produced by John Hughes, directed by Chris Columbus. (2/25/91) PG. **514, 530, 606, 608, 918, 953**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13.**11, 19, 38, 61, 87, 200, 203, 213, 302, 304, 311, 315, 503, 514, 523, 527, 610, 612, 616, 618, 625, 702, 705, 724, 756, 808, 904, 920, 922, 936, 961, 967, 970**

JOURNEY OF HOPE—(1 hr. 45 min.; 1990) Barry Levinson and Mark Johnson directed and produced this year's winner of the Academy Award for Best Foreign Film, the true story of a Turkish family's emigration to Switzerland in search of a better life. NR. **46**

★**JU DOU**—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **81, 312, 534, 935**

KILL LINE—(1 hr. 30 min.; 1991) Martial-arts expert-Bobby Kim stars in this straight-up action flick chock-full of barroom brawls, car crashes, and gunfights. R. **510**

A KISS BEFORE DYING—(1 hr. 40 min.; 1991) Ellen (Sean Young) knew that her husband was good-looking, charming, and ambitious. But she never suspected that Jonathan's (Matt Dillon) winsome façade hid a serial killer. R. **5, 19, 25, 31, 53, 68, 80, 152, 155, 160, 200, 203, 213, 217, 219, 222, 300, 302, 304, 308, 313, 315, 319, 406, 503, 504, 505, 506, 507, 509, 517, 524, 530, 532, 601, 606, 608, 610, 612, 616, 618, 619, 621, 625, 639, 705, 706, 709, 716, 718, 723, 724, 753, 755, 800, 807, 818, 820, 900, 902, 904, 916, 917, 931, 933, 950, 952, 961, 964, 965, 971**

KISS ME A KILLER—(1 hr. 32 min.; 1991) A lovers' triangle set in East L.A., with Jake Bozman as the Anglo proprietor of a restaurant in a largely Hispanic area; Julie Carmen as his pretty young wife; and Robert Beltran as an ingratiating stranger. R. **160, 530**

MANNEQUIN TWO: ON THE MOVE—(1 hr. 35 min.; 1991) William Ragsdale falls in love with a beautiful department-store mannequin who comes to life. Now who's the dummy here? **19, 33, 48, 155, 217, 219, 302, 304, 310, 319, 406, 503, 507, 517, 610, 625, 634, 756, 818, 956**

THE MARRYING MAN—(1 hr. 55 min.; 1991) Millionaire Charley Pearl (Alec Baldwin) and lounge singer Vicki Anderson (Kim Basinger) fall in love, get married, and divorce—then begin again, and again, and again. . . . R. **966**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **533**

MISTER JOHNSON—(1 hr. 42 min.; 1991) The story of two men of different backgrounds, one a Nigerian clerk and the other a British colonial district officer, joined together in an attempt to bring civilization to the bush via a new trade road. Directed by Bruce Beresford. PG-13. **38**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **13, 703, 900, 967**

MORTAL THOUGHTS—(1 hr. 44 min.; 1991) When Joyce's abusive husband is murdered, she and her best friend, Cynthia, are the prime suspects. A police investigation ensues, straining their relationship and forcing each to choose between morality and survival. With Demi Moore, Glenne Headly, and Bruce Willis. R. **11, 19, 24, 31, 53, 68, 87, 160, 200, 214, 219, 304, 313, 315, 318, 406, 502, 503, 505, 516, 517, 519, 524, 530, 606, 608, 610, 619, 625, 631, 634, 702, 703, 706, 708, 724, 755, 757, 802, 816, 820, 900, 902, 904, 936, 937, 950, 961, 965, 967**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **42, 81, 534**

NEW JACK CITY—(1 hr. 37 min; 1991) A violent and lurid work in which "moral" messages (warnings against drugs) are part of the general clamor. Mario Van Peebles's movie, set in Harlem, uses degradation and sadism both to horrify and to excite us. Early on, the brutalities of a drug gang taking over Harlem are so flippantly presented (with rap music adding pulse to the shocks) that one might well think the director was urging on the brutality. In other words, the movie goes as far as it can in selling "New Jack" culture—the violent urban street life—and even further in punishing anyone who gets caught up in it. Nothing in the movie makes much sense physically—the cutting is so rapid that we can't see what's happening in action sequences—but there are traces of wit, and some of the actors, especially Wesley Snipes as a drug kingpin and Ice T and Judd Nelson as tough cops, get so deep into their roles that they are very moving. (4/15/91) R. **20, 37, 160, 510, 608, 904**

★**THE OBJECT OF BEAUTY**—(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impecunious young investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunk-like yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt wilfullness—that was so fascinating in *sex, lies, and videotape*. Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland.(4/15/91) R. **9, 19, 26, 38, 52, 83, 200, 206, 311, 507, 511, 524, 526, 533, 608, 612, 616, 621, 704, 808, 912, 916, 950, 961, 967**

ONE GOOD COP—(1 hr. 47 min.; 1991) Detective Artie Lewis (Michael Keaton) faces the moral dilemma of his career when he is unexpectedly left in charge of his partner's three young daughters. R. **9, 20, 26, 34, 44, 85, 152, 157, 160, 200, 204, 208, 211, 216, 218, 219, 222, 301, 306, 309, 316, 318, 322, 400, 406, 501, 504, 505, 506, 512, 513, 517, 520, 522, 524, 530, 601, 606, 608, 610, 611, 612, 613, 619, 621, 625, 636, 638, 703, 706, 709, 714, 722, 753, 755, 759, 801, 810, 817, 818, 902, 907, 917, 930, 931, 933, 950, 951, 952, 962, 964, 965, 968, 969, 971**

OSCAR—(1 hr. 49 min.; 1991) Mafia capo "Snaps" Provolone is going straight. But after a day with crooked bankers, overzealous cops, and his unpredictable daughter, Snaps realizes that life by the book isn't as easy as he thought. A slapstick comedy with Sylvester Stallone, Ornella Muti, and Tim Curry. PG. **13, 21, 40, 55, 66, 85, 152, 155, 160, 210, 215, 216, 219, 222, 300, 302, 304, 305, 306, 308, 314, 317, 319, 322, 400, 406, 500, 504, 505, 508, 509, 512, 601, 517, 519, 523, 530, 601, 606, 608, 610, 611, 613, 621, 625, 631, 635, 638, 706, 709, 715, 718, 722, 753, 755, 759, 803, 817, 818, 819, 822, 905, 917, 933, 938, 953, 958, 962, 965, 968, 969, 970**

OUT FOR JUSTICE—(1 hr. 30 min.; 1991) In Steven Seagal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. **7, 33, 60, 150, 152, 156, 160, 210, 211, 214, 217, 218, 219, 222, 300, 303, 304, 307, 313, 314, 317, 319, 406, 503, 504, 510, 517, 521, 530, 600, 606, 608, 610, 625, 706, 708, 712, 715, 723, 723, 803, 816, 818, 819, 900, 902, 905, 905, 910, 922, 965**

PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **1**

THE PERFECT WEAPON—(1 hr. 30 min.; 1991) A master of kenpo karate (Jeff Speakman) takes on an underworld crime ring and "the world's deadliest man" in a quest for justice and revenge. Directed by Mark DiSalle. R. **907**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **3**

A RAGE IN HARLEM—(1 hr. 55 min.; 1991) In 1956, the Harlem dance halls may have been swinging, but the churchgoing Jackson (Gregory Hines) didn't know excitement until a beautiful con woman (Robin Givens) drew him into her game. With Danny Glover. R. **6, 24, 32, 51, 89, 89, 91, 150, 152, 157, 160, 160, 208, 211, 214, 218, 300, 305, 307, 314, 319, 506, 510, 530, 532, 603, 606, 608, 625, 706, 715, 722, 803, 810, 815, 902, 904, 911, 962, 965**

★ **REVERSAL OF FORTUNE**—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the scandalous murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. (10/29/90) R. **13, 522, 971**

★ **THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving bestseller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out but the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **2, 5, 18, 36, 62, 91, 160, 210, 305, 315, 319, 406, 506, 512, 514, 517, 530, 606, 608, 610, 611, 616, 618, 621, 625, 706, 714, 723, 753, 760, 803, 805, 816, 902, 905, 911, 912, 932, 933, 938, 953, 961, 965**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist who insists that she arrange the bathroom hand towels side by side, with not even an edge overlapping. In their luxurious but sterile Cape Cod beach house the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. **33, 48, 200, 213, 310, 315, 406, 521, 522, 530, 606, 608, 620, 623, 625, 633, 704, 904, 961**

SPARTACUS—(3 hrs. 17 min.; 1960) As spectacle, this restored 1960 epic doesn't compare with *Lawrence of Arabia*—it lacks formal beauty, formal interest. But it's a violent and witty big-Hollywood bash, with some mordant scenes—an inside joke that everyone can take part in. The movie, written by Dalton Trumbo, who adapted Howard Fast's novel, is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. Yet the scenes of the liberated slave community in the hills, all goodness and communal festivity, are boring in the extreme, and the stuff with the wicked, decadent Romans, luxuriating in their kitschy-beautiful city (Hearst's San Simeon was used as a set), are deliciously entertaining. The British actors playing the Romans walk away with the show. There is the great Laurence Olivier as Crassus, the instinctively authoritarian Roman senator who wants to crush the democratic elements in the Republic as well as the slave revolt; Charles Laughton as his opponent, Gracchus, a sort of corrupt liberal senator; and Peter Ustinov as an obsequious trainer of gladiators (Ustinov wrote much of his own part). Stanley Kubrick, who took over the production when Douglas fired the original director, Anthony Mann, seems to undermine the meanings that Trumbo and Fast put into the screenplay. With a great scene of revolt led by Woody Strode, who throws his gladiator's trident right at the camera. Excruciating music by Alex North. (5/13/91) PG-13. **41**

STONE COLD—(1 hr. 30 min.; 1991) Former linebacker Brian Bosworth debuts as a cop who goes undercover to expose a biker gang gone bad. R. **11, 19, 31, 52, 68, 155, 217, 222, 300, 304, 307, 310, 317, 318, 406, 503, 517, 532, 600, 610, 625, 634, 708, 723, 724, 756, 818, 920, 932, 937**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. **63**

SWEET TALKER—(1 hr. 28 min.; 1991) A rural fishing town is easy prey for a fast-talking con man like Harry Reynolds (Bryan Brown). But then life—and love—gets in the way. With Karen Allen and Justin Rosniak. PG. **62**

SWITCH—(1 hr. 42 min.; 1991) Reviewed in this issue. R. **19, 26, 37, 44, 66, 85, 152, 160, 200, 206, 213, 217, 219, 301, 306, 313, 319, 406, 503, 505, 507, 517, 520, 523, 524, 528, 530, 603, 606, 608, 610, 612, 617, 619, 625, 627, 700, 702, 705, 706, 708, 714, 724, 753, 755, 801, 808, 809, 819, 820, 900, 902, 904, 912, 922, 956, 961, 965, 970**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **3, 43**

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE—(1 hr. 28 min.; 1991) Cowabunga! Your favorite reptiles are back. This time, the fearsome four take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. **33, 38, 150, 157, 160, 200, 204, 211, 214, 305, 315, 505, 506, 512, 517, 523, 524, 530, 603, 606, 608, 610, 612, 621, 625, 706, 709, 712, 723, 753, 755, 760, 801, 810, 816, 819, 900, 902, 904, 912, 933, 938, 950, 953, 961, 968**

TOY SOLDIERS—(1 hr. 52 min.; 1991) When Colombian terrorists hold a prep school full of unruly, rich kids with bad attitudes hostage, it's up to a resourceful few to save the school. R. **7, 18, 33, 60, 65, 85, 150, 152, 155, 157, 160, 204, 210, 214, 217, 219, 222, 300, 304, 307, 310, 315, 317, 318, 406, 505, 506, 512, 514, 516, 517, 527, 530, 532, 600, 606, 608, 610, 625, 634, 635, 706, 708, 721, 723, 724, 755, 802, 815, 818, 900, 902, 905, 920, 933, 937, 950, 952, 961, 965**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **49**

TRUTH OR DARE—(1 hr. 50 min. 1991) Reviewed in this issue. NR. **19, 19, 64, 85, 302, 310, 319, 406, 514, 517, 612, 625, 920**

★ **THE VANISHING**—(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. The *Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **4**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) When Bob Wiley's (Bill Murray) psychiatrist goes away for summer vacation, the multiphobic Bob panicks, packs up his pet fish Gil, and sets off to find the good—or not so good—doctor. PG. **9, 20, 26, 34, 55, 66, 85, 219, 300, 302, 304, 319, 406, 610, 625, 634**

REVIVALS

ALPHAVILLE—(1 hr. 40 min.; 1965) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina, and Akim Tamiroff. Dir. Jean-Luc Godard. **8**

DOUBLE INDEMNITY—(1 hr. 46 min.; 1944) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for his insurance. Edward G. Robinson is the bulldoglike insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **1**

IT HAPPENED ONE NIGHT—(1 hr. 45 min.; 1934) Clark Gable's macho charm hasn't diminished one bit, and Claudette Colbert is exquisite as always in this timeless comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. The hitchhiking scene, where Colbert lifts up her skirt to stop passing cars, is a classic. Dir. Frank Capra. **8**

M—(1 hr. 30 min.; 1931) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **8**

THE SACRIFICE—(2 hr. 25 min.; 1986) In Swedish, Eng. subtitles. A self-hating intellectual longing for spiritual commitment, dreams of a nuclear holocaust; at the climax of his terror, he promises God he will make some momentous sacrifice if only He will restore the world to its glory. Written and directed by the Russian émigré Andrei Tarkovsky and shot in Sweden on what looks like the same island of lost souls that Bergman used as a setting some years ago. **10**

TWENTIETH CENTURY—(1 hr. 31 min.; 1934) The first and still the best screen version of the Hecht-MacArthur screwball comedy (it was remade as *Streamline Express* in 1935) about two egomaniacs—John Barrymore as a Broadway producer and Carole Lombard as his star—trapped on the same train ride. Dir. Howard Hawks. **8**

THEATER
LISTINGS

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BROADWAY

Now Playing

BUDDY—*The Buddy Holly Story.* Paul Hipp stars in a musical, with book by Alan Janes, based on the life and times of the legendary singer who died in a 1959 plane crash, aged 22; directed by Rob Bettinson. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. Opened: 11/4/90. At the **Shubert Theater**, 225 West Forty-fourth Street (239-6200). 2 hrs. and 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat, Richard Kline, and Michael Rupert are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. With Kay McClelland, Susan Terry, Beverly Leech. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40 to $60. At the **Virginia Theater,** 245 West Fifty-second Street (246-0102). 2 hrs. and 30 mins. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a revival of the 1964 musical (based on the Tevye tales of Sholom Aleichem); book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography based on Jerome Robbins's dances. With Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Opened: 11/18/90. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $25-$55. **Gershwin** (uptown), 51st west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. It's based on Vicki Baum's novel of the same name which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of 29, featuring Rene Ceballos (ballerina), John Schneider (Baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), Caitlin Brown (the confidante), Pierre Dulaine (the gigolo), Yvonne Marceau (the countess). Monday-Saturday at 8, Saturday at 2; Wednesday at 2, $40-$60. Opened: 11/12/89. At the **Martin Beck,** 302 West 45th Street (246-0102). 2 hrs. ● **IRLS**

GYPSY—The Tony Award-winning production returns starring Tyne Daly; directed by Arthur Laurents, who wrote the book, music by Jule Styne, lyrics by Stephen Sondheim, and the original Jerome Robbins choreography. Tyne plays Rose, the ambitious, hard-working mother, Jonathan Hadary is Herbie, Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday through Saturday at 8, Wednesday at 2, Saturday at 2 & 3; $35 to $55 for all, except Wednesday matinee, which is $25 to $45; through 7/21. **Marquis Theater,** Broadway at 45th Street (307-4100). 2 hrs. and 30 mins. **IRLS**

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler in Paul Rudnick's comedy about a young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents an apartment formerly owned by John Barrymore; directed by Michael Engler. With Jane Adams, Caroline Aaron, Adam Arkin. Monday through Thursday at 8, Saturday at 2, $10 to $39; Friday and Saturday at 8, $12.50 to $39.50; Wednesday at 2, $7.50-$37.50. Opened: 4/8/91. At **Walter Kerr Theater,** 219 West Forty-eighth Street (582-4022). 2 hrs.

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, & tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, Lauren Klein, is flawless. Monday-Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. **Richard Rodgers,** 226 West 46th (307-4100). 2 hrs. & 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Tuesday-Saturday at 8, Sunday at 3, Saturday at 2; $25-$60; Wednesday at 2, $25-$50. Opened: 3/12/87. 200 tickets available for $16 at the b.o. Monday-Thursday for students and senior citizens with valid I.D.s.; two to a person. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hr. 15 min. ● ● **IRLS**

MISS SAIGON—Musical, score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby, Jr., directed by Nicholas Hytner. A story of love and self-sacrifice involving a Vietnamese girl & an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays 'Kim' Wednesday nights & Saturday matinees. Wednesday-Saturday at 8, Wednesday & Saturday at 2; $30-$100. 102 $15 student seats available for Monday-Thursday with valid I.D. at b.o., 2 to a person. **Broadway** , Broadway at 53rd Street (563-2266). 2 hrs. and 45 mins. **IRLS**

MONSTER IN A BOX—The return of Spalding Gray's autobiographical monologue in a limited engagement following a brief national tour. 5/19, 26 at 7:30; 5/20 and 27th at 8; $25. At the **Vivian Beaumont Theater,** 150 West Sixty-fifth Street (239-6200).

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, Afi McClendon. Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; $27.50-$50. Opened: 10/18/90. Playwrights Horizons, **Booth,** 222 West 45th Street (239-6200). 90 mins. **IRLS**

OUR COUNTRY'S GOOD—Timberlake Wertenbaker's play, which restores breadth to Broadway, stars Peter Frechette as a British officer in 18th-century Australia, and focuseson a group of convicts who are rehearsing Farquahar's comedy, "The Recruiting Officer;" directed by Mark Lamos. With Adam LeFevre, Amelia Campbell, Sam Tsoutsouvas, J. Smith-Cameron, Richard Poe, Ron McLarty. Tracey Ellis, Gregory Wallace, Cherry Jones. Monday-Saturday at 8, Wednesday and Saturday at 2; $12 to $24. **Nederlander Theater,** 208 West 41st Street (921-8000).

PENN & TELLER—"Refrigerator Tour" marks this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday-Thursday at 8, Saturday at 2, $33 to $35; Friday and Saturday at 8, Sunday at 7:30, $37.50 to $39.50. **Eugene O'Neill,** 230 West 49th Street (246-0220).

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers audience. With Karen Culliver (the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Nicholas F. Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $35-$60. Opened: 1/26/88. **Majestic,** 247 West 44th Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

PRELUDE TO A KISS—Steve Guttenberg, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hr. 15 min. **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (Daisy Eagan) who goes to live with her uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman, choreography by Michael Lichtefeld. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday-Saturday at 8; $35-$60; Wednesday at 2, $30-$52.50, Saturday at 2, $30-$55. At the **St. James Theater,** 246 West 44th Street (246-0102). 2 hr. 30 min.**IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35-$45. **Vivian Beaumont**, Lincoln Center, 150 West 65th (239-6200). 1 hr. 30 min. **IRLS**

THE WILL ROGERS FOLLIES—Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in a musical replete with brand-new pretty Ziegfeld Girls, thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by Betty Comden and Adolph Green. With Dee Hoty, Dick Latessa, Cady Huffman, The Drugstore Cowboys, the Mad Cap Mutts, Paul Ukena, Jr. Monday-Saturday at 8, Saturday & Wednesday at 2; $25-$60. **Palace**, 1564 Broadway (730-8200). 2 hr. 15 min. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVICE FROM A CATERPILLAR—Douglas Carter Beane's comedy stars Ally Sheedy as a successful video artist who finds love where she never expected it. Play is set both in the East Village and at a cottage in upstate New York. Edgar Lansbury directs the production, and it features David Lansbury, Harley Venton, and Dennis Christopher. Tuesday-Friday at 8, Saturday at 6 & 9, Sunday at 3 & 7; $30-$32.50. At the **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, Karen Ziemba. Tuesday-Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $35. At the **Westside Theater**, 407 West Forty-third Street (246-0102).

BLACK EAGLES—Leslie Lee's play focusing on the first black airmen in World War II, and their twofold battle against fascism abroad and racism at home; directed by Ricardo Khan. Featured in the cast are Scott Whitehurst, Graham Brown, Raymond Anthony Thomas, Brian Evaret Chandler, David Rainey, Reggie Montgomery, Milton Elliott, Michael Barry Greer, Larry Green. Tuesday-Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; $35; through 5/19. Manhattan Theater at the **City Center Theater's Stage One,** 131 West Fifty-fifth Street (581-7907).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. The fireworks begin when the two worlds of the mob and the theater collide. With Nicholas Surovy, Larry Storch, Sue Giosa, Victor Argo. Tuesday-Saturday at 8, Sunday at 7, Saturday & Sunday at 3; $32.50-$35. **Promenade Theater**, Broadway at 76th Street (580-1313).

CASANOVA—John Seitz has the title role in Constance Congden's play, based on his memoirs, a modern response to his life and place in history; directed by Michael Greif. Also featured are Jeff Weiss, Erika Alexander, and Kaiulani Lee. Tuesday through Sunday at 8, Saturday and Sunday at 3; $25. At the **Public-/Martinson Hall,** 425 Lafayette Street (598-7150).

COLETTE COLLAGE—*Two Musicals About Colette*: Betsy Joslyn has the title role in a work, with book and lyrics by Tom Jones and music by Harvey Schmidt, which explores two distinct points in the life of one of France's most important, controversial, and best-loved authors. Featured in the cast are Craig Wells, Mary Setrakian, Hilary James, Jaime Zee Eisner, Joanne Beretta, Kenneth Kantor, Ralston Hill, James J. Mellon, Paul Blankenship, and John Bransford. Tuesday through Saturday at 8, Saturday and Sunday at 3; $20; through 5/19. At **The Theater at St. Peter's Church**, 54th Street and Lexington Ave. (688-6022).

COWARDLY CUSTARD—A 1972 entertainment with music & lyrics by Noel Coward, devised by Gerald Frow, Alan Strachan & Wendy Toye. Friday & Saturday at 8, 5/10-6/1; Sunday at 3, 5/12, 19, 16, 6/2; $12. **Theater Ten Ten**, 1010 Park Avenue (879-7669).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

ENSEMBLE ONE-ACT MARATHON—Series A (thru 5/26): Christopher Durang's *Naomi in the Living Room;* David Mamet's *Where Were You When It Went Down,* Randy Noojin's *You Can't Trust the Male;* Raymond Carver's *Intimacy* (adapted by Harris Yulin), and Frank D. Gilroy's *A Way With Words.* Series B (5/29-6/9: Leslie Ayvazian's *Practice,* Edward Allan Baker's *Face Divided,* Susan Kim's *Rapid Eye Movement*, and Michael John La Chiusa's short opera *Over Texas,* plus Romulus Linney's *Can Can*. Series C (6/12-23): Sherry Kramer's *The World at Absolute Zero.* Ed Bullins's *Salaam, Huey Newton, Salaam.* Arthur Miller's *The Last Yankee*, and Bryan Goluboff's *Big Al.* Wednesday through Monday at 8, Saturday and Sunday at 3; $22 (marathon pass is $60 for one ticket in each series). At the **Ensemble Studio Theater**, 549 West Fifty-second Street (247-3405).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago bring their children. With Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, Scott Willis. Tuesday-Friday at 8, Saturday at 7 & 10, Sunday at 3 &7:30; $28-$32. Opened: 5/3/60. **Sullivan Theater,** 181 Sullivan Street (674-3838). ● ●

FAYEBIRD—Diane Amsterdam's play about two sisters (Rochelle Oliver and Janet Sarno) on a Caribbean island, one a successful screenwriter, who come to grips with their relationship and a deteriorating marriage; directed by Elinor Renfield. Tuesday-Saturday at 8, Sunday at 2 and 7; $25. At **American Jewish Theater,** 307 West Twenty-sixth Street (633-9797).

FOOD AND SHELTER—Kelly Coffield stars in Jane Anderson's play telling of a homeless family whose desperate search for food and shelter leads them throughout L. A. to Disneyland; directed by Andre Ernotte. With Phillip Hoffman, T-F Walker, Isiah Whitlock jr., John Speredakos, Virginia Wing. Tuesday-Saturday at 8, Sunday at 3 & 7:30; $18-$22; from 5/16. At the **Vineyard Theater,** 108 East 15th Street (353-3874).

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, & lots of mischief. All the new stuff's here plus favorites back by popular demand. With Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Herndon Lackey, Leah Hocking, and the indefatigable Brad Ellis on piano; still going strong & ever-changing. Tuesday to Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Sunday at 3:30; $32.50-$35. **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—Musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are Larry Raben, Stan Chandler, Dale Sandish, David Engel. Tuesday through Thursday at 8, Friday & Saturday at 7:30 & 10:30, Sunday at 3 & 7:30; $30-$35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400).●

FRIDAYS—Andrew Johns's play about two best friends, mainstays of a Friday night poker game for 20 years, but times have changed, and there is a breakdown in their relationship; directed by Gus Kaikkonen. $22 to $24 (phone theater for details); through 6/23. **Playhouse 91,** 316 East Ninety-first Street (831-2000).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20 to $28; through 6/2. **Second Stage Theater**, 2162 Broadway (873-6103).

THE HAUNTED HOST—Double bill by Robert Patrick; *Host* stars Harvey Fierstein as a writer haunted by the memory of his young deceased protege when the dead man's double (Jason Workman) walks back into his life; plus *Pouf Positive,* in which Fierstein plays a Greenwich Village playwright in his final hour; directed by Eric Concklin;. Wednesday and Thursday at 8, Friday at 8 and 11, Saturday at 7 and 10, Sunday at 3:30 and 7:30; $27.50 and $32.50; through 6/2. At the **Actors Playhouse**, 100 7th Ave. So.(564-8038).

HOMOSEXUAL ACTS—Twelve playlets, varying in length from 3 to 15 minutes, by Robert Patrick, Daniel Curzon, Victor Bumbalo, Robert Chesley, Carl Morse, Rich Rubin, Bil Wright; performed by Kevin Weiler, Kristina Keefe, Ted Senecal, Andrew Marvel, Tony Salas, Leslie Roberts. Wednesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $20; through 5/26. **Theater**, 224 Waverly Place (564-8038).

THE HUNCHBACK OF NOTRE DAME—Everett Quinton's quasimusical retelling of Victor Hugo's gothic tale of the bell ringer, the gypsy girl he loves, and the evil archdeacon; set against the backdrop of 5th-century Paris, where the drag queen denizens of the Den of Thieves confront the corrupt halls of justice and cathedrals of hypocrisy. Wednesday-Friday at 8, Saturday at 7 and 10, Sunday at 7; $25. With Everett Quinton, Hapi Phace, Cheryl Reeves, Eureka, Gary Mink, Christine Weiss, Bobby Reed, et al. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

THE ISLAND OF DR. MOREAU—Adapted by Andrew Arnault and Mary Wolford from H. G. Wells's novel, about a man stranded on a tropical island with a mad scientist, his befuddled assistant, and the Beast People they have pieced together out of living flesh! With Annette Utz, Michael Troynel, Mark Tankersley, Greta Parrott, Randy Miles, William Gilmore, Mary Dobrian, John Combs, John Berlind, Ray Adams. Thursday-Saturday at 8, Sunday at 5; $12; through 6/9. **ReGenesis**, 2nd Avenue at 10th (614-9021).

IVY ROWE—Barbara Bates Smith stars in a play she has adapted from a novel by Lee Smith (no relation), about the passionate life of a free-spirited heroine with a sensuous nature; directed by Mark Hunter. Tuesday through Saturday at 8, Wednesday and Saturday at 2:30, Sunday at 3:30; $20-$24. **Provincetown Playhouse**, 133 MacDougal Street (477-5048).

JULIUS CAESAR—Shakespeare's cold look at the nature of men and politics in times of peace, with Joseph Menino as Antony, Harris Berlinsky as Brutus, Craig Smith as Cassius, and Mark Waterman doubling as Julius and Octavius Caesar; directed by Eve Adamson. Through 5/19 in rotating repertory with the double-bill production of Buchner's *Woyzeck* and *Leonce and Lena* (which play through 5/18). Thursday through Saturday at 8, Sunday at 3; $16. At the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

KISS ME, KATE—A revival of Cole Porter's most popular musical comedy, based on William Shakespeare's comedy *The Taming of the Shrew*, directed by Christopher Catt. The cast is headed by Merrill Vaughn as Kate with Eric Bettelheim as her Petruchio; Lesley Blumenthal as Kate's sister Bianca, Vito Settineri as Lucentio, Keith Garsson and James Mullins as the gangsters, and Joanne Baney as Hattie, the troupe's wardrobe mistress. Thursday-Saturday at 8, through 5/18; Saturday and Sunday at 2; $15. **Saint Bart's Playhouse,** Park Avenue at 50th (751-1616, ext.219).

THE LAST WHITE CABDRIVER IN NEW YORK—Robert Liebowitz's look at the taxi industry in New York, and the men and women who inhabit those yellow chariots—everyone has a taxi story. Thursday-Saturday at 7:30, Sunday at 3; $10; through 5/19. **Theater 22**, 54 West 22nd Street (1/718-946-4891).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and

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THEATER

Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LETTERS TO A STUDENT REVOLUTIONARY—Elizabeth Wong's tale of a decade-long exchange of intimacies and ideas between two women from vastly different worlds, ending in the the events of 1989's Tiananmen Massacre; directed by Ernest Abuba. Featured in the cast are Keenan Shimizu, Caryn Ann Chow, Cecilia Pang, Andrew Ingkavet, Mary Lum, and Daniel Kim. Tuesday through Friday at 8, Saturday at 2 and 8; $22; through 6/1. Pan Asian Repertory production at **Playhouse 46**, 423 West 46th Street (245-2660).

LOVE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen, features Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; original music is by Eric Thoroman. Wednesday through Friday at 8, Saturday at 7:30, Sunday at 3; $20-$25. **Top of the Village Gate Theater,** 160 Bleecker Street (475-5120).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone, is being involved; directed by Casey Childs. With Alexandra Gersten, Joseph Sivaro, Wayne Maugans, and Debra Riessen. Monday through Friday at 8, Saturday at 6 and 9:30; $20 to $22. At the **Forty-Fifth Street Theater,** 354 West Forty-Fifth Street (564-8038).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's musical romp and the trials and tribulations of love in Fairyland; directed by Michael Murnin. Thursday-Saturday at 8, Sunday at 3; through 6/30; $10. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

MR. GOGOL AND MR. PREEN—W. H. Macy, Mike Nussbaum, and Zohra Lampert are the stars of Elaine May's comedy about a vacuum-cleaner salesman who insinuates himself into the apartment and care of an iconoclastic immigrant from Eastern Euroope; directed by Gregory Mosher. Tuesday-Saturday at 8, Wednesdy & Saturday at 2, Sunday at 3; $35. **Mitzi E. Newhouse,** 150 West 65th Street (239-6200).

NEW VOICES—*(2nd Annual Spring One-Act Festival)*—Series A: Debbie Jones's *My Type*; Arden Lewis's *Rex*; Brian Dykstra's *Lot's Wife*, and Michael Schwartz's *Herders*. Series B: Marilyn Sevens's *Shall We Dance*?; Matthew Dixon's *Blackout*, and Michael Oaks and Jennifer Walls's *Migration*. The two series run in an altermatomg repertory Tuesday through Saturday at 8, Sunday at 7; $10 for each series; through 5/19. At the **Harold Clurman Theater**, 412 West Forty-second Street (279-4200).

NIGHT SKY—Joan MacIntosh stars in Susan Yankowitz's play, directed by Joseph Chaikin, as a brilliant astronomer who suffers a head injury which leaves her aphasic—unable to speak—and describes her moving struggle to create a new language and identity. Featured in the cast are Lizbeth Zindel, Edward Baran, Paul Zimet, Tom Caylor, and Aleta Mitchell. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20; 5/14 through 6/10. At the **Judith Anderson Theater**, 422 West Forety-second Street (768-4334).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks,** 432 West Forty-second Street (239-4321). ● ●

THE OLD BOY—A. R. Guerney's play about a politician (Stephen Collins) running for office who attends a New England prep school reunion and learns that one of his classmates is dying; directed by John Rubinstein. Thursday-Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25. Through 5/19 at the Playwrights Horizons, **Second Floor Studio**, 416 West Forty-second Street (279-4200).

ONLY THE TRUTH IS FUNNY—Rick Reynolds appears in his one-man portrayal of autobiographical theater. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; $29.50. At the **Westside Theater**, 407 West Forty-third Street (246-0102).

OTHER PEOPLE'S MONEY—Dan Lauria is the star of Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Tuesday-Friday at 8, Saturday at 7 & 10, Sunday at 3 & 7; $35. **Minetta Lane Theater,** 18 Minetta Lane (420-8000). ● ●

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug buse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8, Sunday at 3; through 8/31; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, where five judges are selected from the audience to vote for Miss Glamouresse; conceivd, directed, and choreographed by Robert Longbottom; the book and lyrics are by Bill Russell and Frank Russell, and the music is by Albert Evans. Featured in the cast are Randl Ash, J. T. Cromwell, David Drake, Russell Garrett, Dick Scanlon, and John Salvatore. Tuesday through Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; $30 to $32. At the **Blue Angel**, 323 West Forty-fourth (262-3333).

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Monday, Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401).● ●

POKEY: CONFESSIONS OF AN INCONSEQUENTIAL MAN—Paul Deris's play which chronicles the poignant search for meaning and purpose in life for a 35-year-old man; directed by the playwright. Wednesday through Saturday at 8, Saturday at 3; $12; $30. A Playwrights Pregview production at the **Mazur Theater**, in the Asphalt Green, 555 East 90th Street (996-7287).

REMEMBRANCE—Aideen O'Kelly and Henry J. Quinn are the stars of Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $25 to $27.50. At the **Irish Arts·Theater**, 553 West Fifty-first Street (307-7171).

REPERTORIO ESPANOL—Garcia Lorca's *La Casa De Bernarda Alba*. Jacobo Langsner's *Esperando La Carroza*. Dolores Prida's *Botanica*. Calderon de La Barca's *El Alcalde de Zalamea;* Roberto Cossa's *La Nonna*. *Los Jibaros Progresistas*, Manuel Gonzalez's musical on a double bill with *El Huesped*, Juan Pedro Soto's play. *Mexico Romantico*, musical revue. Gian-Carlo Menotti's *El Consul*. Plays $15, musicals $20. (For schedule information phone theater.) AT the **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

THE RESISTIBLE RISE OF ARTURO UI—John Turturro stars in Ralph Manheim's translation of the Bertolt Brecht play, directed by Carey Perloff. A savage parable of the resistible rise of Hitler, set in gangland Chicago, play follows the machinations of a pack of thugs as they take over the city's trade with their special brand of "protection". Featured in the cast of twenty-four are David Patrick Kelly, Ron Faber, Zach Grenier, Olek Krupa, Katherine Borowitz, Michael McCormick, Miguel Perez, Keith Smith, Sam Grey, Nicholas Turturro, Richard Ziman, Larry Joshua. Tuesday through Saturday at 8, Saturday and Sunday at 2; $22 to $24; through 6/2. **CSC Repertory Theater,** 136 East Thirteenth Street (677-4210).

THE ROBBER BRIDEGROOM—The revival of a play by Alfred Uhry and Robert Waldman, about romance, mistaken identity, and double entendre. Tuesday through Saturday at 8, Sunday at 3; $18; 5/30 through 6/9. At the **Manhattan Stage,** 224 Waverly Place (279-4200).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of the latter's book which served as a call to women of the world to declare their independence, talent, and the freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrayed the work's essence and tone. Ms Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, & provides a helluva good time. Monday through Friday at 8, Wednesday at 2, Sunday at 3; $25 and $30; through 5/26. 5/27 through 6/9: Tuesday through Saturday at 8, Saturday at 2, Sunday at 3. At the **Lamb's Theater,** 130 West Forty-fourth Street (997-1780).

RUMOR OF GLORY—James Bosley's original retelling of the ancient classic , directed by Peter Dalto, in which Achilles runs away from Homer in a drama of love, war, and myth set in a world of heroes, motorcycles, and mass media. 5/16 through 18 at 8; $10. A Quirk production at the **Belmont Playhouse**, 2385 Arthur Avenue, Bronx (595-5673).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's**, 130 West Forty-fourth Street (997-1780).

SONG OF SINGAPORE—A musical trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon. With Erik Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart (who wrote the music); book by Allan Katz. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $32.50. **Theater,** 17 Irving Place (228-0844).

STATES OF SHOCK—John Malkovich stars in Sam Shepard's play set in a family restaurant at an undefined locale. With Michael Wincott, Erica Gimpel, Isa Thomas, Steve Nelson. Tuesday-Sunday at 7:30, Saturday at 2; $28; through 6/2. At **The American Place Theater**, 111 West 46th Street (840-3074).

THE STICK WIFE—Darrah Cloud's tale, set in 1963 Birmingham, tells of three wives of Klan members who band together for support; directed by David Warren. Featured in the cast are Michael Countryman, Lindsay Crouse, Julie White, and Margo Martindale. Tuesday through Sunday at 7:30; Saturday & Sunday at 3; $20; through 5/19. At the Manhattan Theater Company Club at the **City Center Theater Stage's II**, 131 West Fifty-fifth Street (581-7907).

THE SUBJECT WAS ROSES—Frank D. Gilroy's Pulitzer Prize-winning 1964 play centered on a Bronx family, a man (John Mahoney), his wife (Dana Ivey), and their son (Patreick Dempsey), who has come home from a World War II hitch to an uneasy reunion with his family; directed by Jack Hofsiss. Tuesday-Saturday at 8, Wednesday, Saturday and Sunday at 2; $25 to $35; 5/15 through 6/30. At the **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between an "an old-world" father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his American children for control of their family-owned publishing house; directed by Daniel Sullivan, whose staging is on the button, as is John Lee Beatty's terrific scenery. Tuesday-Friday at 8, Saturday at 3 & 8, Sunday at 3 & 7; $25; through 6/2. Playwrights Horizons production, **Mainstage,** 416 West 42nd Street (279-4200).

THE SUM OF US—David Stevens's play, with Robert Lansing, Neil Maffin, Matthew Ryan, Phyllis Somerville, set in Australia; and directed by Kevin Dowling, tells of the relationship between an understanding father & his homosexual son. Tuesday-Friday at 8, Saturday at 7 & 10, Sunday at 3 & 7:30; $27.50-$32.50. **Cherry Lane**, 38 Commerce Street (989-2020).

WALKING THE DEAD—Keith Curran's drama about a disparate group of friends and relations who gather together for their murdered companion's memorial service; directed by Mark Ramont. Featured in the cast are Scotty Block, Tyrone Wilson, Joe Mantello, and Cotter Smith. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $23 to $30; through 6/2. At the **Circle Repertory** Company, 99 Seventh Avenue South (924-7100).

THE WAY OF THE WORLD—A modern-dress version of William Congreve/s 18th-century classic, directed by David Greenspan, is the writer's veracious satire of marital fraud and sexual politics. Featured in the cast are Jayne Atkinson, Andre Braugher, Terra Vandergaw, Ami Brabson, Mary Schultz, Burke Moses, Joe Urla, Ruth Maleczech, Caris Corfman, James Lally, Rene R. Rivera, Joseph Costa, John B. Elsen, and Angie Phillips. Tuesday through Sunday at 8, Saturday and Sunday at 3; $25. At the **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150).

YOKOHAMA DUTY—Quincy Long's play takes place after the war has just ended, and the Unknown Soldier is being chosen, prepared for his eternal duty by a priest, a nurse, and the U. S. Marines; directed by Julian Weber. Featured in the cast are Peter Yoshida, Nesbitt Blaisdell, Michael Cullen, Preston Smith, Susanna Frazer, Cheri Nakamura, Brett Rickaby, and Bruce Katzman. 5/17 through 6/9; $12 (phone for specifics). **Soho Rep,** 46 Walker Street (869-3530).

OFF OFF BROADWAY

AMERICAN JAZZ THEATER—Two plays: First, *The WIthering Rose* followed by *Mom's Long Leash,* both written and directed by Walter Jones, who examines society, coping with loneliness and the fragile bond between a black man and black woman—baed upon the return of a wayward husband and father. 5/16, 17, 18, at 7:45; $10. At the **Paul Robeson Theater,** 40 Greene Avenue, Brooklyn (1/718-783-9794).

BATTLE HYMN—Rom Riley stars in David Mead's play about a youth's experience from his induction into the army through his own personal challenges upon returning home. Featured in the cast are Michael Rogers, Marta Vidal, Joe Birchak, Stephen Turner, Gretchen Claggett, Jonathan Goldstein, Rich Hamilton, Frank Percaccio, and Mary Elizabeth O'Connor. 5/8 through 12 at 8, 5/11 and 12 at 3; $5. At the **Samuel Beckett,** 414 West 42nd Street (695-5429).

BORN IN THE R.S.A.—Barne Simon's play, written with cast members of South Africa's Market Theater, examines conflicts, hopes, and fears of its black and white characters through varying levels of commitment; directed by Michael LaPolla. With Danna Call, William-Kevin Young, Christopher Cass, Carolyn Pop, Antonia Johnson, Shira-Lee Shalit, and Marie McKinney. 5/23-25, 28-31, at 8, 6/1 at 2 and 8; $10. A Carousel Theater production at the **Actors Outlet Theater**, 120 West 28th Street (642-5568).

BORN TO RUMBA!—Michael Alasa's musical about sin, sex, and self-deception, set in a pre-Castro Havana nightclub. Featured in the cast are Blanca Camacho, Anthony Ruiz, Georgina Corbo, Al Rodriguez, Laura Duncan, Elise de la Roche, Catherine Lippencott, and Tony Loudenn. Through 5/25, Wednesday through Saturday at 8; $10. At the **DUO Theater**, 62 East Fourth Street (598-4320).

BREAD AND BUTTER—Gabriel Barylli's look at contemporary men and their struggle to find their identity in today's society; directed by Ellen Barrett. Featured in the cast are Pay Pecora, Doug Stuart, and Mark Greenfield. Thursday through Saturday at 8, Sunday at 3; $10; through 6/2. At the **Elysium Theater,** 204 East Sixth Street (713-5478).

CHARGE IT, PLEASE—Carlos Gorbea's comedy with music about two Puerto Rican widows who discover the world of credit cards; directed by William Martin. In English: Wednesday through Friday at 8. In Spanish, Saturday and Sunday at 2:30 and 8; from 5/15; $10 to $15. At the **Puerto Rican Traveling Theater**, 304 West Forty-seventh Street (354-1794).

DIFFERENT STATES—Farrell Hirsch's play, starring Timothy Dolan and Kim Tambascia, and as their alter-egos, Mark Schaller and Nancy Sirianni, directed by Robert Gregory. Tuesday through Sunday; through 6/2 at 8; $12. An Off Hour Rockers Company production at **Theater 125**, 125 West Twenty-second Street (1/516-628-1490).

A DOLL'S HOUSE—Henrik Ibsen's drama concerning a woman (Andrea Eveslage) awakening to the possibilitities of living her own life rather than the one dictated by her husband (Quint Spitzer); directed by Stephen Michaels. Wednesday through Saturday at 8, Sunday at 3; $10-$12; through 6/16. **Second Studio for Actors**, 163 West Twenty-third Street (463-7050).

DOUBLE BILL—*Two black comedies*: First is Daniel Rybicky's *Love Hurts!* which features an over-thirty girl who has entrapped a man into marrying her. Second is Lynn Allison's *'Night,* which tells of a naive school teacher who solicits her neighbors for friendly chats. Both are directed by Gary Garrison and featured in both the casts are Donna Karger, Christopher Mason, Marshall Mays, Darla Hill, Tracy Cole, Robert North, and Richard Barker. Thursday through Saturday at 8; $10. At the **New York Repertory Theater**, 162 West Eighty-third Street (580-6973).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

GRAVITY'S CHILDREN—Written and directed by Dominic Orlando, play tells of an astronaut who returns to earth, inexorably changed from a mission which drew him into a black hole. With Patrick White, Karin

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Bowersock, Hobson Sturtevant, Joahanna Day, Joe Norton, Camilla Enders, John Gribben, Hope Garland. 5/16–18, 22–25 at 8, 5/19, 26, at 3; $10. **Synchronicity,** 55 Mercer Street (246-7485).

HARRY'S NURACKE CURE—John Voulgaris's play, directed by Donald L. Brooks, tells of a junior high school teacher (Bill Maloney) who comes up with a controversial cure for cancer, causing turmoil among his family, friends, *and* the world. Wednesday-Saturday, 5/15-18, at 8; $8. **Sargent,** 314 West 54th (581-3044).

HEDDA GABLER—A contemporary version, directed by Kathleen Donovan-Torrey, of the Henrik Ibsen classic, now set in a renovated Victorian brownstone on the Upper East Side. Melody Brooks plays Hedda. Thursday-Saturday at 8, Sunday at 3; 5/16 to 6/9; $10. **Pelican Studio,** 750 Eighth Avenue (730-2030).

HETEROSEXUALS IN CRISIS—Gay Walch's play focuses on two couples and one woman and the problems with their relationships (a low-sperm count is involved); directed by Paul Michael. Thursday through Sunday at 7; $10. At the **Thirteenth Street Theater,** 50 West Thirteenth Street (675-6677).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land,* excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater,** 50 West Thirteenth Street (675-6677).● ●

LOVERS AND STRANGERS—Three gay plays: *Touch* and *The World We Live On*...by David Demchuck, and Le Wilhelm's *Barnacles.* 5/17-19, 21, 22 at 8, 5/18 at 2; $10. **Nat Horne,** 440 West 42nd Street (769-7973).

LYSISTRATA—Aristophanes's work, the world's first feminist play, first anti-war play, directed by Mark McKenna, in a totally American setting. Wednesday through Saturday at 8; 4/18-5/17; $10. **Arts Club Theater,** 570 Broome Street (1/718-768-0925).

THE MISANTHROPE—Moliere's play, updated and with the genders switched! Translation by Nancy Dean; directed by Melanie Sutherland. Friday through Monday at 7:30, Sunday at 2:30; $10; through 5/20. At the **Musical Theater Works,** 440 Lafayette Street (1/718-805-0099).

MOE GREEN GETS IT IN THE EYE—Tony DiMurro's play about violent rituals of the Mob at a gathering of two-bit hoods in an Italian social club; directed by R. Jeffrey Cohen. Featured in the cast are Howard Wesson, Tony DiMurro, Darian Sartain, John Bakos, and Vinny Edghill. Thursday and Friday at 8, Saturday at 6 and 8, Sunday at 3 and 7; through 5/26; $15. **RAPP Arts Center,** 220 East Fourth Street (995-2245).

NECKTIE BREAKFAST—Bill Nave's twenty-one-character drama reaches into history to tell the highly charged story of the last public hanging in the U.S.; directed by Vera Beren. It contains actual dialogue, taken from court transcripts. 5/15-18, 23-25, 28-6/1, 5/19, 26, 6/2 at 2; $10. At the **Twenty-ninth Street Theater,** 212 West Twenty-ninth Street (465-0575).

ORDINARY OBJECTS—Kelly Easton's play in which a self-contained family, which never leves the house, is ignited through a series of crises which deteriorate the already crumbling system; directed by James Peck; followed by *The Age of Doom,* a monologue written and performed by Patricia Scanlon. Featured in the cast are Bonnie Brewster, Theodore Schulz, Colette Haqlwy, Molly Power, Patrick Lobo, and Brian O'Newill. Thursday through Friday at 8, Saturday at 7 and 10, Sunday at 3; through 5/19; $10. A Big Theater Company production at the **Greenwich Street Theater,** 544 Greenwich Street (753-0039).

PRELUDES, FUGUES, AND RIFTS—A collection of hitherto unpublished theater pieces by Terrence McNally, including *Andre's Mother,* from which a 1990 Emmy-winning show was adapted, and other playlets. Tuesday-Saturday at 8, Saturday and Sunday at 3; $10; through 5/18. At the **New York City Stageworks,** 120 West Twenty-eighth Street (929-7685).

SEDEWICK DOWNING HARBOR—Helen Shumaker is the star in Christopher Renstrom's play, directed by Michael Yawney, which describes how women are subject to losing their heads and hearts when a hypnotist arrives in a small New England town and unleashes passions laid buried for centuries; featured is a cast of eleven. Thursday through Sunday at 8; through 5/19; $10. Bad Neighbors Theater production at the **Cooper Square,** 50 East Seventh Street (989-0788).

SEE HOW THEY RUN—Philip King's comedy of mistaken identity, madcap mania, and outrageous hysterical hijinks, all takes place in a run through 5/26. Thursday through Saturday at 8, Sunday at 4; $10. Centerfold Productions at the **Church of St. Paul and St. Andrew,** 263 West Eighty-Sixth Street (866-4454).

SONGS OF ADDICTION—Robert Douglas Walters's evening of poetry, music, & humor dwelling on the universal condition of addictions; music by Dave Hall; directed by Cheryl Katz. Featured in the cast:Richard Gilman, Michael Lorder, Cathy Tomlin, Patricia Thorndike, Bruce Robinson, Marcia Mintz,Lisa Lyons. Tuesday-Thursday at 8, Friday and Saturday at 8 and 10:30; Sunday at 3; $8; through 5/26. **Broome Street Theater,** 559 Broome Street (226-6212).

SPRING DOUBLE BILL—M. Z. Ribalow's *Frontiers,* directed by Henry Fonte, is itself a double bill comprisoed of *Sundance,* a western, and its companion piece *Moondance,* which is set on the moon. *Frontiers* runs in alternating repertory with *Angel and Dragon,* Sally Netzel's play about art and love and the stormy fifty-year relationship between two expatriate women artists. Plays alternate Wednesday and Thursday at 8, and Sunday at 3. Both play Friday and Satuday at 7 and 10 respectively. Through 5/26; $10. At the **Village Theater,** 133 West 22nd Street (627-8411).

THE SUMMER THEY STOPPED MAKING 'LUDES—(How Taking Peyote Turned Me Into a Coyote): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the "brujo" or sorcerer. Friday & Saturday at 8, through 6/1; $10. **Dick Shea's Studios,** 100 E. 16th St. (243-6542).

THE TALKING CURE—Mike Feder refledts on his roller-coaster childhood and reluctance to step into his adulthood, and then explores life in the performing arts. Friday and Saturday at 7:30, Sunday at 5, Monday and Tuesday at 8; $15. At the **Theater Arielle,** 432 West Forty-second Street (564-8038).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street;** then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

THE TRUE STORY—(Of a woman born in Iran and raised to Heaven in Manhattan): A 20th century epic about a trip that bridges the spiritual gap between eastern and western cultures, written and directed (and performed in) by Assurbanipal Babilla, with Leyla Ebtehadj and Donna Linderman plus ensemble. Thursday and Friday at 8, Saturday at 8 and 10:30; $10;through 5/18. Purgatorio Ink Production at the **One Dream Theater,** 232 West Broadway (274-1450).

TRUE WEST—Rob Beers and Paul Feldman in Sam Shepard's play which tells of a battle of wills between a screenwriter and his petty thief, desert-dwelling brother which takes place in their absent mother's home. 5/16, 17, 18, 23, 24, 25. at 8, 5/19 and 26 at 3; $10. A Bemworks production at the **Play Ground Theater,** 230 East Ninth Street (382-3535).

TWO ONE-ACTERS—Romulus Linney's *F.M.* which tells what happens when a writer enters a course in creative writing; and *The Love Suicide at Schofield Barracks,* about a major general and his wife who kill themselves on the dance floor. Wednesday through Sunday; from 5/15 through 28, at 8; $10. **Kampo Cultural Center,** 31 Bond Street (262-1647).

WAITING FOR GODOT—A revival of Samuel Beckett's tragic distillation of the helplessness of the human condition (while Vladimir and Estragon await the arrival of the mysterious Mr. Godot); directed by Anne de Mare. Wednesday through Saturday at 8; $10; through 6/1. At the **House of Candles Theater,** 99 Stanton Street (353-3088).

ZASTROZZI—George F. Walker's allegorical tale of the battle between good and evil played out in a series of life-and-death fencing duels. 5/9 at 7 ($20 benefit); Friday through Sunday at 8, 5/16 to 18 at 8; 5/19 at 3; $10. Featured in the cast are John Edmond Morgan, Andrew Borba, Mindi Lyons, Eric Brandenburg, David Goldman, Sheri Delaine. Basic Theater at **Theater 603,** 311 West 43rd Street (924-0077).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

VARUJAN BOGHOSIAN—New constructions and collages made with found objects; through 5/26. Bernard, 33 E. 74th St. (988-2050).

DAN DAILEY—New glass sculptures; through 5/31. Kaplan, 969 Madison Ave. (535-2407).

JEAN DUBUFFET—Paintings, gouaches, drawings, and sculpture; through 6/8. Elkon, 18 E. 81st St. (535-3940).

SAM FRANCIS—Blue-stained abstract paintings of organic and biomorphic shapes from 1960–63 that represent a radical shift in the artist's development; 5/15–6/29. Gagosian, 980 Madison Ave. (744-2313).

GEORGE GROSZ—Satirical cartoons produced in Berlin between 1918 and 1920, and later works, including scenes of Berlin and New York; through 5/31. Soufer, 1015 Madison Ave. (628-3225).

DAVID HOCKNEY—Prints from 1954–1966; through 5/26. Goldberg, 52 E. 76th St. (288-1276).

WINSLOW HOMER—Watercolors, drawings, and an etching, executed between 1878 and 1885; through 6/28. Spanierman, 50 E. 78th St. (879-7085).

BAYAT KEERL—New paintings that incorporate photography; through 6/1. Graham Modern, 1014 Madison Ave. (535-5767).

JONATHAN KENWORTHY—Bronze sculptures and drawings that explore the relationship between the Masai tribe and wild animals indigenous to the Serengeti plains of eastern Africa; through 6/14. Coe Kerr, 49 E. 82nd St. (628-1340).

HENRI DE TOULOUSE-LAUTREC—Posters and lithographs from the 1880s through 1901; through 6/8. Ianetti, 946 Madison Ave. (472-4300).

BRICE MARDEN—Recent drawings and etchings, including a series related to the writings of the Tang Buddhist landscape poet, Cold Mountain; through 6/28. Marks, 1018 Madison Ave. (861-9455).

KIM MENDENHALL—Photo-realist still-life paintings; through 5/25. Cudahy's, 170 E. 75th St. (879-2405).

ROBERT MOTHERWELL—Works from 1950–1991, taken directly from his studio's walls and hung as it was there; through 6/28. Knoedler, 19 E. 70th St. (794-0550).

ROGER MUHL—Landscape and still-life paintings; 5/16–6/8. Findlay, 984 Madison Ave. (249-2909).

ROGER NELLENS—Paintings and painted constructions that depict compositions of clock parts; through 6/8. Magidson, 1017 Madison Ave. (288-0666).

ALFONSO A. OSSORIO—A memorial exhibition of abstract paintings from the 1950s, by this artist who died in December 1990; through 6/1. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

PABLO PICASSO—Ceramics and works on paper; through 6/15. Kahan, 922 Madison Ave. (744-1490).

HELEN SAWYER—Paintings of ballet dancers, circus performers, and coquettes; through 5/25. Marbella, 28 E. 72nd St. (288-7809).

ELDAD SHAALTIEL/CHERYL GOLDSLEGER—Glass sculptures in a series titled "Fortifications"/Paintings, drawings, and reliefs that depict isometric renderings of vast architectural spaces. Through 6/1. Urdang, 23 E. 74th St. (288-7004).

CHARLES WATSON—Drawings and watercolors of Italy, France, England, and Holland, from the 1880s to the early 1900s; through 6/14. Davis & Langdale, 231 E. 60th St. (838-0333).

JAN WIERIX—Pen and ink drawings by this Antwerp artist (c. 1549–1618) that depict scenes from the Book of Genesis; through 6/1. Feigen & Co., 49 E. 68th St. (628-0700).

JOE ZUCKER—New paintings from his "Mirage" series that explore transparency and light; through 5/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

NICHOLAS AFRICANO—Unstretched "tapestry" paintings and paintings on stretched canvas that depict monochromatic figures and their particular emotional states, plus a large marble statue; through 5/25. Solomon, 724 Fifth Ave. (757-7777).

PIERRE ALECHINSKY—New tabletop ceramic sculptures of boulder-like forms painted in blue, black, white, and ochre; through 5/31. Emmerich, 41 E. 57th St. (752-0124).

ENRICO BAJ—Paintings of imaginary landscapes from his "Garden of Delights" series; through 6/15. Del Re, 41 E. 57th St. (688-1843).

BENJAMIN BENNO—Modernist paintings from the 1930s when he was living in Paris; through 6/15. Rosenfeld, 50 W. 57th St. (247-0082).

NORMAN BLUHM/PATRICK HENRY BRUCE—Gestural abstract paintings from 1960–1965/Paintings from the Matisse years, 1910–12. Through 5/31. Washburn, 41 E. 57th St. (753-0546).

BRUCE COHEN/HOLLY SEARS—Realist paintings of interiors/Paintings of birds in mysterious settings. Through 6/1. Siegel, 24 W. 57th St. (586-0605).

GEORGE CONDO—Large-scale, multiple-panel paintings that juxtapose still life, landscape, portraiture, and abstraction; through 5/24. Pace, 32 E. 57th St. (421-3292).

NASSOS DAPHNIS—Biomorphic watercolors of the late 1940s; through 5/29. Deutsch, 29 W. 57th St. (754-6660).

JOHN DUNNIGAN—Recent furniture that juxtaposes classical and modern forms; through 6/1. Joseph, 745 Fifth Ave. (751-5550).

JEANNE DUVAL—Still-life and figure paintings executed in New Hampshire and Italy; through 5/25. French, 41 W. 57th St. (308-6440).

JACK EARL—Ceramic sculptures of figures and landscapes; 5/16–6/15. Drutt, 724 Fifth Ave. (974-7700).

MARY FAULCONER—Paintings of flowers, still life, and architectural interiors and exteriors; through 5/31. Woodhull, 743 Fifth Ave. (826-1212).

JED GARET—Recent paintings; 5/21–6/29. Miller, 41 E. 57th St. (980-5454).

WILLIAM GLACKENS—Paintings of landscapes and portraits from the early 1900s by this artist who later became a member of the Ashcan School; through 6/8. Kraushaar, 724 Fifth Ave. (307-5730).

GARY KUEHN—Graphite drawings on formica squares; through 6/8. Drake, 50 W. 57th St. (582-5930).

JOHN MARIN/CHARLES BURCHFIELD—Paintings of woods and trees by both. Through 5/25. Kennedy, 40 W. 57th St. (541-9600).

ARTURO MARTINI—Large and small-scale cast bronze sculptures from the mid-1920s up to 1943; through 6/15. Daverio, 41 E. 57th St. (826-4210).

DAN MCCLEARY—Figurative paintings and pastels that record contemporary urban life in Los Angeles; through 5/25. Tatistcheff, 50 W. 57th St. (664-0907).

JOHN MEYER—Paintings that depict the rural villages of Tuscany, Provence, and Oxfordshire; through 5/25. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JIM NAPIERALA—Geometric paintings on small slabs of wood; 5/16–6/14. Ross, 50 W. 57th St. (307-0400).

ARNALDO ROCHE RABELL—Paintings of mythic figures in dense, jungle-like environments; through 5/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

RICHARD RAISELIS—Recent landscape paintings; 5/18–6/12. Schoelkopf, 50 W. 57th St. (765-3540).

HUBERT SCHEIBL—Recent paintings that depict primeval forms on abstract fields of color; through 6/1. Tilton, 24 W. 57th St. (247-7480).

GEORGE SEGAL—Large-scale painted sculptures of life-size figures in their urban environment, plus smaller reliefs of the artist's family and friends; through 6/8. Janis, 110 W. 57th St. (586-0110).

ALEJANDRO XUL SOLAR—Paintings of mystical figures and landscapes with writing by this Argentine artist who died in 1961; through 6/8. Adler, 41 E. 57th St. (308-0511).

HUGH STEERS/WALT KUHN—New paintings that explore contemporary political issues but appear to be from an earlier era/Drawings, ranging from his spontaneous sketches of circus and "wild west" subject matter to lyrical nudes and studies for paintings. Through 6/7. Midtown Payson, 745 Fifth Ave. (758-1900).

ANTONI TAPIES—New paintings and sculpture that combine universal symbols such as the cross, skull, and arrow, with such personal motifs as his and his family's initials, his handprints, and his footprints; through 5/25. Lelong, 20 W. 57th St. (315-0470).

MICHAEL TETHEROW—Recent paintings and drawings that continue his dialogue with nature; through 6/1. McCoy, 41 E. 57th St. (319-1996).

ANNE TRUITT—A retrospective of sculpture spanning the years 1961–1991; through 6/28. Emmerich, 41 E. 57th St. (752-0124).

MANOLO VALDES—Heavily-textured paintings collaged with layers of burlap that refer to paintings by Velazquez, Rembrandt, Rubens, Picasso, Lichtenstein, and others; 5/21–6/21. Marlborough, 40 W. 57th St. (541-4900).

SoHo and TriBeCa

AFRIKA/ANDREI KHLOBYSTIN—Works by two young artists from Leningrad, including a sculpture, "Donaldestruction," by Afrika, and an installation titled "At Home" by Khlobystin; through 6/16. The Clocktower, 108 Leonard St. (233-1096).

BILL BARRELL—Figurative abstract expressionist paintings from 1981–1991; through 6/7. Museum for Art's Sake at The Police Building, 240 Centre St. (925-0644), Sat. 12–6, Wed. 6–8 p.m.

GEORG BASELITZ—New woodcuts and lithographs; through 5/25. Alexander Editions, 476 Broome St. (925-2070).

JUDITH BELZER—Large and small-scale paintings that depict views of marshes and plant-life; 5/18–6/15. Lieberman & Saul, 155 Spring St. (431-0747).

HOWARD BEN TRE—Recent cast-glass sculptures based on the vessel and on implements and tools; through 5/25. Cowles, 420 W. Broadway (925-3500).

TONY BEVAN—Paintings from the past two years that depict portraits of deaf boys, exploring alienation and anonymity in contemporary society; through 5/25. Louver, 130 Prince St. (925-9205).

ARTHUR BOYD—Expressionistic landscape paintings by an Australian artist; through 6/9. Pyramid, 75 Prince St. (431-3270).

ART

MARCY BRAFMAN—Paintings of signs that are representations of warning signs used by the Department of Transportation for vehicles carrying gaseous, chemical, and petrochemical products; through 5/25. Theodore, 580 Broadway (274-8260).

NANCY BRETT/JON LASH—Landscape paintings and works on paper based on sites in upstate New York-/Geometric bronze reliefs and free-standing sculptures cast in bronze. Through 6/8. Munroe, 130 Prince St. (226-0040).

BEVERLY BUCHANAN—Sculpture, drawings, and photographs that explore the architecture of the shack and the ingenuity of the shack dweller; through 6/11. Steinbaum, 132 Greene St. (431-4224).

CHRYSSA—Works on paper and two sculptures; through 5/31. Karg, 100 Greene St. (334-0436).

ANNE CHU—Recent sculpture in which the artist combines found objects with industrial materials; through 5/29. Cutler, 164 Mercer St. (219-1577).

PAPO COLO—New paintings in a series titled "Zero Identity"; through 6/1. The Cultural Space, 336 Canal St. (966-6988).

GREGORY CRANE—Paintings of American backyards, highways, and rural landscapes that depict the hidden dramas of everyday life; 5/18–6/15. Thorp, 103 Prince St. (431-6880).

MILES DAVIS—Abstract paintings with figuration; through 6/8. Nerlino, 96 Greene St. (966-1661).

ARTURO ELIZONDO—Recent paintings with archetypal symbols; through 6/1. Cavin-Morris, 560 Broadway (226-3768).

TIMOTHY C. ELY—Recent monotypes and a book of metaphoric maps and drawings in a leather binding that incorporates fowl bones, seagull eggshells, sand, and other materials; through 6/30. Granary Books, 568 Broadway (226-5462).

RICHARD ESTES—Realist cityscapes on canvas and paper; through 5/31. Foster Goldstrom, 560 Broadway (941-9175).

AUDREY FLACK—Recent figurative bronze, plaster, and fiberglass sculptures; through 7/12. Meisel, 141 Prince St. (677-1340).

VIOLA FREY—Recent monumental ceramic figures and drawings; through 6/2. Hoffman, 429 W. Broadway (966-6676).

YOSHISIGI FURUKAWA—Thick-surfaced abstract paintings with geometric shapes; through 6/1. Condeso Lawler, 76 Greene St. (219-1283).

FRANK GERRITZ/JOAN WALTEMATH—Drawings, cast-iron sculptures, and prints/Paintings based on a grid. Through 6/1. Stark, 594 Broadway (925-4484).

SAM GILLIAM—His "draped" paintings from the early 1970s; through 5/25. Fendrick, 568 Broadway (966-2820).

LEW GRAHAM—Realist paintings of trees; through 5/31. Weiss, 68 Laight St. (925-7313), Sat. 1–6, weekdays by appointment.

TYREE GUYTON—Free-standing painted constructions made with objects found in the artist's Detroit neighborhood; through 6/8. LedisFlam, 584 Broadway (925-2806).

JANE HAMMOND—Recent paintings based on systems and documents; through 6/8. Fiction/nonfiction, 21 Mercer St. (941-8611).

EVA HESSE—Sculptures from the 1960s; through 5/31. SteinGladstone, 99 Wooster St. (925-1139).

JAMES HYDE—Multiple-panel fresco paintings constructed of glass, metal brackets, and other industrial materials; through 6/8. Good, 532 Broadway (941-8066).

FRANCES HYNES—Paintings and watercolors from 1985 to the present; through 6/8. Kelly, 591 Broadway (226-1660).

LARRY JOHNSON—Recent paintings of Disneyesque winterscapes; through 5/25. 303, 89 Greene St. (966-5605).

ALFRED LESLIE—Recent large figure drawings in charcoal; through 6/29. Flynn, 113 Crosby St. (966-0426).

LAUREN LESKO—Sculptures that explore issues of gender, using materials such as leather and velvet; through 6/5. Lipton, 67 Prince St. (925-7140).

SHERRIE LEVINE—Six sculptures of a billiard table taken from a painting by Man Ray and bronze "Fountain" sculptures based on Duchamp's 1917 Readymade of the same name; through 6/29. Boone, 417 W. Broadway (431-1818).

ROBERT LOBE—New sculpture of organic shapes; through 6/8. Blum Helman Warehouse, 80 Greene St. (226-8770).

THOMAS LOCHER—An installation of photographs and lettered furniture; through 6/1. Gorney, 100 Greene St. (966-4480).

TRUMAN LOWE/HITOSHI NAKAZATO——New sculpture-/Paintings. Through 5/25. Sermas, 19 Greene St. (431-5743).

MAURA MAGUIRE—Figurative paintings that combine autobiographical and mythological themes; through 6/8. Bace, 584 Broadway (925-3989).

ROBERTA MARKS—Recent box constructions reminiscent of Joseph Cornell's; through 5/25. Helander, 415 W. Broadway (966-9797).

AL MCWILLIAMS—Wall-mounted photo-based paintings concerned with materials, language, and the body; through 5/23. 49th Parallel, 420 W. Broadway (925-8349).

FERNANDO MELANI—Multi-media works from 1945–85 that incorporate the artist's interest in physics; through 6/15. Ala, 560 Broadway (941-1990).

SAM MESSER—New figurative paintings; through 5/25. Beitzel, 102 Prince St. (219-2863).

GIAN MARCO MONTESANO—Paintings that depict an intentionally banal vision of socialist and Utopian tranquility, based on photographs of school children in Eastern Europe in festive traditional Bavarian costume; 5/18–6/29.Nosei, 100 Prince St. (431-9253).

OWEN MORREL—New bronze, steel, and aluminum sculptures plus drawings and photographs; through 6/1. Staib, 8 Greene St. (941-5977).

LEONEL MOURA—An installation of forty-nine silk-screened images that depict a head of an African dancer, over which aphotograph of a building is superimposed, with words at the top and the bottom; through 6/1. Brown, 560 Broadway (219-1060).

LOWELL NESBITT/ALAN BONICATTI—Realist drawings and paintings of the male figure spanning 1963 to 1991/Photographs of the male nude. Through 6/1. Wessel O'Connor, 580 Broadway (219-9524).

PAUL O'KEEFFE—Three-dimensional works that refer to religion and architecture; through 5/31. Viafora, 568 Broadway (925-4422).

DEBORAH OROPALLO—Recent oil paintings with collage and layers of transparent imagery that refer to magic and the identity of the painter; through 6/1. Van Eck, 420 W. Broadway (219-0717).

MIMMO PALADINO—New paintings, sculpture, and works on paper; through 6/3. Sperone Westwater, 142 Greene St. (431-3685).

HENRY PEARSON—A forty-year survey of works, including geometric abstract paintings, three-dimensional spheres, and works on paper; through 6/1. Pearl, 420 W. Broadway (966-5506).

RICHARD PETTIBONE—New work; through 6/1. Marcus, 578 Broadway (226-3200).

PABLO PICASSO—His designs for *Parade*, the 1917 ballet, on loan from the Musee Picasso; through 6/13. The Drawing Center, 35 Wooster St. (219-2166).

ANNE AND PATRICK POIRIER—A large-scale sculpture that represents an imaginary utopic city, and a series of sculptures shaped like cabinets that enclose drawings. Through 5/25. Sonnabend, 420 W. Broadway (966-6160).

ANN PRESTON—An installation consisting of more than 80 zinc-clad fiberglass panels presented as wall-mounted friezes; through 6/1. Toll, 146 Greene St. (431-1788).

LEONARD PYTLAK—Works from the 1930s and 1940s, including screenprints, lithographs, woodcuts, watercolors, and drawings; through 5/31. Sragow, 67–73 Spring St. (219-1793).

GEORGE RICKEY—Early and late sculptures; through 6/8. Davidson, 415 W. Broadway (925-5300).

EDWARD RUSCHA—New paintings, through 6/1, at Castelli, 420 W. Broadway (431-5160), and new editions of prints, through 5/25, at Castelli Graphics, 578 Broadway (941-9855).

SEAN SCHERER/DENNIS FARBER—Recent paintings that use themes derived from compositions and motifs of early 20th-century abstractionists/Large-format color Polaroids of photographs in old children's books. Through 6/1. Stux, 219-0010).

RANDALL SCHMIT—Paintings that combine fragmentary elements derived from cartoons, calligraphy, 18th-century landscape painting, Abstract Expressionism, and other sources; through 6/8. Donahue, 560 Broadway (226-1111).

PETER SCHUYFF—New paintings; 5/18–6/30. Kasmin, 580 Broadway (219-3219).

VINCENT SHINE/DAVID NYZIO—Sculpted images of fungi mounted on the wall and on floor pedestals; 5/17–6/15. Postmasters, 80 Greene St. (941-5711).

MARK SIMPSON—Large-scale paintings of cityscapes; through 6/2. 291, 291 Church St. (966-8909).

SUSAN SMITH—Abstract paintings that incorporate found architectural materials; through 6/1. Roeder, 545 Broadway (925-6098).

SUSAN SONTAG AND HOWARD HODGKIN—A book with text by Sontag and illustrations by Hodgkin titled "The Way We Live Now"; proceeds from sale of book will benefit CRUSAID; through 5/25. Alexander Editions, 476 Broome St. (925-2070).

RUDOLF STINGEL—An installation of wall-to-wall fluorescent orange carpeting; 5/15–6/15. Newburg, 580 Broadway (219-1885).

LINDA SWANSON—Painted wood constructions; through 6/1. Coupe de Grace, 579 Broadway (431-5799).

PAVEL TCHELITCHEW—Surrealist drawings from the 1930s; through 5/31. Twining, 568 Broadway (431-1830).

ROBERT THERRIEN—A sculptural installation; 5/18–6/22. 65 Thompson, 65 Thompson St. (219-2219).

LAURA THORNE—Recent sculpture; through 6/8. Rosenberg, 115 Wooster St. (431-4838).

ANTONIO TOCORNAL—An installation of 143 small-scale paintings of miniature compartment boxes; through 5/25. Bitter-Larkin, 597 Broadway (219-0150).

FELIX GONZALES TORRES—A four-part exhibition that will change weekly, leaving remnants of each preceding installation; through 6/1. Rosen, 130 Prince St. (941-0203).

JON TOWER—New works; through 5/25. American Fine Arts, 40 Wooster St. (941-0401).

SELINA TRIEFF—New paintings and works on paper; through 5/25. Perlow, 560 Broadway (941-1220).

GEORGE TSYPIN—Sculpture and drawings evolved from theater and opera; through 5/30. Twining, 568 Broadway (431-1830).

ALAN TURNER/DIKE BLAIR—New paintings that continue to explore themes of memory, experience, and perception/Still lifes in gouache on paper and large photographic pieces that incorporate representational imagery. Through 5/25. Wingate, 578 Broadway (966-5777).

GUNTHER TUZINA—Large-scale oil paintings on paper; 5/18–6/15. Nolan, 560 Broadway (925-6190).

CLEMENS WEISS—Structures that contain drawings, paintings, and writings; through 5/25. Feldman, 31 Mercer St. (226-3232).

WILLIAM T. WILEY—New paintings in a series titled "New World Odor"; through 6/1. Protetch, 560 Broadway (966-5454).

CHRISTOPHER WOOL—Recent paintings with words; through 6/8. Luhring Augustine, 130 Prince St. (219-9600).

PURVIS YOUNG—Allegorical paintings on plywood inpsired by the streets of Miami, by an artist who lives there; through 6/15. Ricco/Maresca, 105 Hudson St. (219-2756).

Other

ELISA D'ARRIGO—Abstract sculptures based on forms from nature; through 6/15. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8732).

DONALD LIPSKI—New glass sculpture; through 6/1. New York Experimental Glass Workshop, 647 Fulton St., Brooklyn (718-625-3685), Mon.–Fri. 11–5.

FRANCESCO PISTOLESI—New paintings that depict the New York subways as a mythological underground, in a series titled "Chthonic"; through 5/25. The Gallery, 30 Bond St. (505-9668).

ELYSSA RUNDLE—Forty-two portraits of people with AIDS in oil on canvas; through 5/30. Port Authority

Bus Terminal, 42nd St. and Eighth Ave.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). "Danish Painting at the Turn of the Century," with works by Ancher, Brendekilde, Hammershoi, Ilsted, Kroyer, Ring, others; through 6/29.

CDS—13 E. 75th St. (772-9555). "Young Latin Americans," with works by Gargano, Rodriguez, Vargas; through 6/30.

HIRSCHL & ADLER—21 E. 70th St. (772-7237). "Neo-Classicism in America: Inspiration and Innovation, 1810–1840," with works by Audubon, Birch, Cole, Doughty, James, Peale, Rush, Sully, others; through 6/7.

JORDAN-VOLPE—958 Madison Ave. (570-9500). Paintings by Benson, Chase, De Camp, Dewing, Hassam, Metcalf, Reid, Simmons, Tarbell, Twachtman, Weir; 5/18–6/26.

LA BOETIE—9 E. 82nd St. (535-4865). Collages by Arp, Brandt, Hoech, Michel, Rosanova, Vordemberge-Gildewart, others; through 6/7.

MCCARRON—1014 Madison Ave. (772-1181). 19th and 20th-century prints that depict views of Paris and New York, by Bonnard, Lewis, Pennell, Sheeler, Sloan, Whistler, others; through 6/1.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0400). Works that address fragmentation, by Dent, O'Sullivan, Pelletier, Sirignano; through 6/29.

RALPH—43 E. 78th St. (288-5222). Works on paper by De Kooning, Fussmann, Horn, Kane, Morton, Nauman, Samaras, Weber; through 5/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "Lost & Found," with works by Chiang, Essoglou, Finn, Garcia, Kezur, Klimowicz, Lee, Myatt, Rubins, Schiff, Sipress, Stankiewicz, Wells; through 5/25.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings and works on paper by 19th and 20th-century American artists, including Benson, Chase, Hassam, Sargent, Twachtman, Weir, others; through 6/28.

STONE—48 E. 86th St. (988-6870). Works by gallery artists; through 7/3.

YORK—21 E. 65th St. (772-9155). Drawings and watercolors by Burchfield, Davis, Demuth, Dove, Hopper, Sheeler, Shinn, others; through 6/7.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Kelly, Moskowitz, Tuttle; through 6/1.

BORGENICHT—724 Fifth Ave. (247-2111). "Selections from 40 Exhibition Years: May 1951–1991," with works by Avery, Biederman, Mason, Oroszco, Tansey, others; through 5/29.

DE NAGY—41 W. 57th St. (421-3780). "Working with Wax: Ten Contemporary Artists," with works by Amar, David, Kinmont, Miller, Nelson, others; 5/16–6/15.

GOODMAN—24 W. 57th St. (977-7160). "This Land..." with works by Anselmo, Art & Language, Baldessari, Baumgarten, the Bechers, Broodthaers, Genzken, Horn, Penone, Polke, Richter, Struth, Wall, Weiner; through 6/8.

HERSTAND—24 W. 57th St. (664-1379). Works by De Palma, Jones, Sheehan; through 6/15.

KENT—41 E. 57th St. (980-9696). "Persona," with works by Adams, Artschwager, Brauntuch, Burden, Foulkes, Hamilton, Kearns, Muntadas; through 6/21.

MARLBOROUGH—40 W. 57th St. (541-4900), Mon.–Sat. 10–5:30. A portfolio of prints celebrating the 100th anniversary of Carnegie Hall, with works by Baselitz, Katz, Lichtenstein, Mitchell, Rauschenberg, Rivers, Ruscha; through 5/18.

STIEBEL MODERN—32 E. 57th St. (759-5536). Figurative paintings by Andrejevic, Balthus, Beckman, Csernus, Freud, Leslie, Pearlstein, Rossberg, others; through 6/1.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Art's Mouth: Works by Self-Taught Artists Sponsored by the Mark Rothko Foundation"; "Our Bodice, Our Selves: Installation by Deborah Small"; "Underground/Uncontaining: Installation by Vivian Selbo"; 5/16–6/29.

BAGHOOMIAN—555 Broadway (941-1410). "Reclaiming the Spirit," with works by Galan, Lam, Matta, Mendieta, Rios, Rivera, T. Serrano, Smith, Tamayo, Torres Garcia, Venegas; through 5/25.

BRIDGEWATER/LUSTBERG—529 Broadway (941-6355). Sculpture by Del Deo, Lucchesi, Veraldi, West, others; through 5/25.

COOPER—149 Wooster St. (674-0766). "Sculptor's Drawings," with works by Burden, Cemin, di Suvero, Gober, Noland, Stockholder, others; through 5/25.

COOPER—155 Wooster St. (674-0766). Sculpture by Andre, Chamberlain, Grsovenor; through 6/1.

DOME—578 Broadway (226-5068). Works by Haggerty, Hofsted, Fenton; through 6/7.

DYANSEN—122 Spring St. (226-3384). Masks by Chamberlain, Duff, Leslie, Rauschenberg, Steir, di Suvero, Wesselman, others, to benefit Victims Services; through 5/19.

GERING—476 Broome St. (353-2633). Works by Antoni, Cole, Katz, Oppeneim, Wisniewski, others; through 6/1.

HALLER—415 W. Broadway (219-2500). Paintings and sculpture by Benaim, Girardoni, Rankin, Rawls, Streeter; through 6/15.

HARRIS—383 W. Broadway (431-3600). Works by Chard, Corrodi, Levine, Mendenhall; through 5/25.

HUMPHREY—594 Broadway (226-5360). "5th Anniversary Group Exhibition," with works by Cronbach, Davidson, French, Hitsuda, Nakian, Pena, Schwartz, others; through 6/1.

INGBAR—578 Broadway (334-1100). Paintings and sculpture by Anderson, Brody, Frazowatz, Gavin, Hammerman, Jenson, Rosenfeld, Strong, Quisgard; through 5/25.

LENNON, WEINBERG—580 Broadway (941-0012). Recent small-scale works by Connelly, Felber, Fishman, Goldberg, Lucien, Murphy, Palazzolo; 5/17–6/21.

PLUMB—81 Greene St. (219-2007). "No Fanfare: An Exhibition of Three New York Artists Who Served in Vietnam," with works by Bills, Hacker, Smith; through 6/1.

SHAFRAZI—130 Prince St. (274-9300). Works by Carroll, Carrino, Clough, Ebeling, Frere, McCaslin, Rand, Row, Samore, Schroder, Zerres, others; through 6/8.

SPERONE WESTWATER—121 Greene St. (431-3685). Works by Long, Merz, Nauman; through 6/3.

STUX MODERN—155 Spring St. (219-0010). Works by Russian avant-garde artists, including Annenkov, Chasnik, Goncharova, Kliun, Lissitzsky, Puni, Tatlin; through 6/19.

WEBER—142 Greene St. (966-6115). Large-scale sculpture by Biederman, Buren, Haacke, Lewitt, McCollum, Kendrick, Smithson, Walther; project by Jetelova; through 5/25.

Other

ILLUSTRATION—330 E. 11th St. (979-1014). Works that explore erotic themes, by Drawson, Kunz, Fraser, Guarnaccia, Russo, Weisbecker, others; 5/16–6/23.

MONTAUK CLUB—25 Eighth Ave., Park Slope, Brooklyn (718-287-2600). Contemporary African sculpture from the Shona tribe in Zimbabwe; 5/17–18, 12–8 p.m.

NEW WATERFRONT MUSEUM—84 Front St., Brooklyn (718-797-9429), Sat. and Sun. 1–5. AMMO presents "From Volume to Absence," with paintings by McGredy, Sutton, Webb, Rosenblum, Veuve, others; through 5/26.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). "Empty Pedestals Project," with works by artists and architects; through 5/25.

PHOTOGRAPHY

BRUCE BARNBAUM/KAREN HALVERSON—Photographs of abstracted landscapes in California, Utah, and Arizona/Color photographs of deserts in the American West. Through 5/25. Witkin, 415 W. Broadway (925-5510).

CITY—2 Columbus Circle (974-1150). "Color Obscura," with works by Bernstein, Drisch, Farber, Frailey, Rosen, Saville; through 6/7.

EILEEN COWIN—Color photographs that explore interpersonal relationships, using privacy and victimization as themes; through 6/1. Baum, 588 Broadway (219-9854).

ALEXANDRA EDWARDS—Large color still-life photographs; through 6/8. Danziger, 415 W. Broadway (226-0056).

JOAN FONTCUBERTA—Photograms on patterned wallpaper, gift wrapping, and other materials decorated with flowers, plants, birds, and fruit, in a new series titled "Paper Gardens"; through 5/22. Zabriskie, 724 Fifth Ave. (307-7430).

SALLY GALL/DIANE ARBUS—Dreamlike black-and-white photographs of landscapes in New Hampshire/Classic images printed by Neil Selkirk; 5/18–6/15. Lieberman & Saul, 155 Spring St. (431-0747).

RALPH GIBSON—New dye-transfer prints in a series titled "L'Histoire de France"; through 6/1. Castelli, 578 Broadway (941-9855).

CRAIGIE HORSFIELD—Photographs taken over the past decade in London and Poland, of portraits, nudes, interiors, and architectural details; 5/18–6/21. Gladstone, 99 Greene St. (431-3334).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 6/9: "An Uncertain Grace: The Photographs of Sebastiao Salgado."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 5/22: "Eikoh Hosoe: Meta." Through 5/26: "The Toppan Collection: Selections."

WILMAR KOENIG—"Le Bestiaire," with large-scale color photographs of animals stuffed and on display; through 6/7. Borden, 560 Broadway (431-0166).

DAVID LEVINTHAL/EADWEARD MUYBRIDGE—Staged photographs of toys and female figures/Studies of human and animal figures in motion. Through 5/25. Miller, 138 Spring St. (226-1220).

EL LISSITZKY/EDWARD QUIGLEY—Photograms, photographs, and photo montages by this Russian avant-garde artist/Modernist photographs. Through 6/1. Houk Friedman, 1094 Madison Ave. (628-5300).

MARI-HUBE—26 E. 64th St. (758-2449). A tribute to the life of Bob Marley, with photographs by Boot, Garrick, Henry, Lewis, Morris, Nash, Putland, Wright; through 6/7.

MILLER—41 E. 57th St. (980-5454). "In a Dream Portfolio: Photographers + Friends United Against AIDS"; 5/21–6/29.

MARIE-CLAIRE MONTANARI—Photographs of female figures and New York street scenes; through 5/25. Neikrug, 224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6.

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat., 9:30–5:30. "Eyewitness '91: The 34th Annual World Press Photo Contest Award-Winning Photographs"; through 5/25.

RICE—325 W. 11th St. (366-6660). "Human/Nature," with photographs by McDonald, Frigerio, Goldman, Szoka; through 5/30.

CHRIS STEELE-PERKINS—Color photographs that examine societal issues and rituals in England; through 5/25. Aperture Foundation, 20 E 23rd St. (505-5555).

THOMAS TULIS—Color photographs taken at night using flood lights to illuminate various objects or forms in the landscape, such as high tension towers, railroad tracks, and abandoned cars; through 6/28. Frumkin-/Adams, 50 W. 57th St. (757-6655).

JOEL-PETER WITKIN—Recent photographs, drawings, and photographs treated with encaustics; through 6/29. Pace/MacGill, 32 E. 57th St. (759-7999).

PERFORMANCE

PAULA COOPER GALLERY—155 Wooster St. (674-0766). 5/21 at 7:30 and 9: "Relentless Waltz" by Lucio Pozzi and Todd Levin. $8, advanced purchase advisable.

JUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). 5/18 at 8:30: Franklin Furnace In Exile presents Seiji Shimoda in "On the Table." Free.

LA MAMA ETC.—74A E. 4th St. (254-6468). 5/15–19 at 7:30: Thunder Bay Ensemble's "Encircling Tides" composed and designed by Ed Herbst, Beth Skinner, and Jun Maeda. $10. 5/17–6/2, Wed.–Sun. at 7:30: Steven Berkoff's "East." $12. 5/16–6/1, Thu.–Sat. at 10 p.m.: Benito Gutmacher's "Business Business." $10, $12.

LESBIAN AND GAY COMMUNITY CENTER—208 W. 13th St. (620-7310). 5/15 at 2: Jerri Allyn's "Angels Have Been Sent to Me: An Interactive Art Experience." $10.

P.S. 122—150 First Ave. (477-5288). 5/16–19, 5/23–26, 5/30–6/2 at 9:30: Lisa Kron in "Facing Life's Problems." $10.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th St. (368-5900), Tue.–Sun. 1–4. Works by newly elected members and art/architecture award recipients, including Agostini, Ando, Arneson, Barnes, Close, Graves, Machado and Silvetti, Maravell, Osver, Peterdi, Smith, Wiley, Wilson; through 6/9.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free (Tue. 5–8, $2.20 adults, $1 students and seniors). Through 8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 6/2: "The Falling Series: Paintings by Emma Amos."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 6/16: "Grand Lobby Installation: Leon Golub."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. 5/16–8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Lawrence Weiner: Displacement." Through 6/21:"Works by Maria Nordman." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 7/7: "From Pontormo to Seurat: Drawings Recently Acquired by the Art Institute of Chicago."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." 5/16–9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 6/30: "Five Years of 19th-Century Acquisitions." Through 5/19: "New Guinea Bone Carvings." Through 5/19: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908." Through 5/26: "Chess and Art." Through 6/16: "Eugene Delacroix (1798–1863): Paintings, Drawings, and Prints from North American Collections." Through 6/23: "Musical Instruments by Ken Butler." Through 8/18: "The Sculpture of Indonesia." 5/17–8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 5/26: "Fashion in Illuminated Manuscripts." Through 8/4: "Mozart: Prodigy of Nature." Through 8/4: "18th-Century Venetian Drawings from The Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 8/4: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. 5/16–8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 7/16: "Mean Streets: American Photographs from the Collection, 1940s–1980s." Through 7/16: "The Surrealist Drawing: A Selcetion from the Collection." Through 7/23: "Four German Printmakers: Max Klinger, Lovis Corinth, Christian Rohlfs, and Otto Dix." Through 7/23: "Malelade by Georg Baselitz."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/18: "Embodying Faith."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie." 5/15–8/4: "Judicial Court System."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." Through 6/29: "New York: American Historical Prints." Through 6/29: "New York: Reginald Marsh." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. 5/17–8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/9: "New York Diary: Almost 25 Different Things"; "Out of Site: Part II"; "Auditorium: Paul Panhuysen"; "Warren Neidich: Private America."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 6/30: "Berenice Abbott's Changing New York." Through 6/30: "John Bowman: Shoreham and Other Paintings." 5/18–7/7: "Interrelations & Migration: Contemporary Sculpture from Germany."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager; through 10/27.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 6/23: "Group Material's AIDS Timeline." Through 6/16: "1991 Biennial Exhibition." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/31: "Abstraction Before 1930: Selections from the Permanent Collection." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 6/7: " SITEseeing: Travel and Tourism in Contemporary Art."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/15 at 10 a.m. and 2: "Old Master, American, Modern, and Contemporary Prints." On view from 5/11. 5/15 at 7 and 5/16 at 10 a.m.: "Latin American Paintings, Drawings, and Sculpture." On view from 5/11. 5/17 at 10 a.m.: "Stewart B. Schimmel Collection of Modern Fine Printing, Book Illustration, and Bookbinding." On view from 5/11. 5/17 at 2: "Printed Books and Manuscripts Including Americana." On view from 5/11.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 5/15 at 10 a.m.: "Haitian Paintings and Sculpture from the Angela Gross Collection and Latin American Paintings, Drawings, and Sculpture." On view from 5/11. 5/21 at 10 a.m. and 2: "19th-Century European and American Paintings, Watercolors, Drawings, and Sculpture." On view from 5/18.

DOYLE—175 E. 87th St. (427-2730). 5/15 at 10 a.m.: "Important 17th and 18th-Century English & Continental Furniture." On view from 5/11.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/15 at 10:15 a.m.: "Tribal Art." On view from 5/11. 5/15 at 10:15 a.m. and 2: "Arcade Auctions: American Paintings." On view from 5/10. 5/18 at 2: "French Furniture." On view from 5/11. 5/21 at 10:15 a.m. and 2: "American Indian Art." On view from 5/17.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS *for same-day music, dance, and* occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, *full-price tickets for future* performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 15

NEW YORK CITY SYMPHONY, David Eaton conductor; composer/pianist Wendy Fang Chen, soprano Jamie Louise Baer; also Ancestors and First Avenue, with composer/vocalist Mieczyslaw Litwinski, tablist Bob Muller. Works by Mozart, Kevin Pickard, Joe Longo, Litwinski, Beethoven; and Korean folk songs. Carnegie Hall at 8. $10–$36.

EUTERPEAN CHORAL ENSEMBLE—Schuman, Britten, Durufle, Schickele. Weill Recital Hall at 8. $12, $15.

ST. JOHN'S CHORALE AND CHAMBER ORCHESTRA, Eric J. Milnes conductor. Handel's *Acis and Galatea*. Merkin Concert Hall at 8. $15.

YARI BOND, cellist/**RICHARD GOLDSMITH,** clarinetist/**JON KLIBONOFF,** pianist. Beethoven, Tchaikovsky, Debussy, Brahms. CAMI Hall, 165 W. 57th St., at 8. $5.

SHOWCASE CONCERT—Bass Dong-Jian Gong; soprano Jeanine Thames; bass-baritone Yanni Yannissis; tenor John Horton Murray; mezzo-soprano Barbara Ann Martin; violinist Pamela Frank. Manhattan Chamber Orchestra, Richard Woitach conductor. Alice Tully Hall at 8. Free; call 986-8205.

THE FEELIES—Town Hall at 8. $18.50.

MIDTOWN JAZZ AT MIDDAY—Vocalist Dolly Dawn; pianist/vocalist Daryl Sherman. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $3.

COLLEGIATE CHORALE, Robert Bass conductor. Mozart's *Requiem*. Winter Garden, World Financial Center, Hudson River and West St., Liberty and Vesey Sts. (945-0505), at 7:30. Free.

GWYNETH SCHAEFER, clarinetist. Federal Hall, 26 Wall St., at 12:30. Free.

MAUREEN McDERMOTT, cellist. With pianist Anne-Marie McDermott. Works by Vitali, Beethoven, Prokofiev, Ginastera. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—Baritone Armando Mora, soprano Susan Rosenbaum, keyboardist Carol Conrad. Solos and duets. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

TERUO NAKAMURA—Jazz band and vocals. Pier 17 Atrium, *South Street Seaport, Fulton and South Sts.* (732-7678), at 6. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30 p.m. Free.

Thursday, May 16

NEW YORK PHILHARMONIC, Zubin Mehta conductor; hornist Philip Myers, flutist Jeanne Baxtresser, harpist Sarah Bullen. Mozart program, including the N.Y. premiere of the complete version of Concert Rondo K. 371. Avery Fisher Hall at 8. $10–$43. Note: open rehearsal today at 9:45 a.m. $5.

SYLVAN WINDS—Chris Gekker, guest trumpeter. "French Connections": Ravel, Mel Powell, Francaix, Milhaud, Tsontakis. Weill Recital Hall at 8. $15.

MASCULIN FEMININE—Performing Garage, 33 Wooster St. (966-3651), at 9. $8.

INTERPRETATIONS—New works by David Behrman, David First, Eleanor Hovda, Brenda Hutchinson, Yasunao Tone. Merkin Concert Hall at 8. $10.

BILLY TAYLOR/BILLY TAYLOR TRIO—Metropolitan Mu*seum* at 8. $18.

IL VIAGGIO DELLA MADONNA NERA—See "Other Events," page 97.

PARTITA—Works of Beethoven, Faure, Elizabeth Brown (world premiere), Rossini, Hindemith. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8. $16.

JAY ALAN ZIMMERMAN—Original vocal music. Singers Forum, 31 W. 21st St. (366-0541), at 7. $10.

JUILLIARD ORCHESTRA, Otto-Werner Mueller conductor. Copland, Rachmaninoff, Strauss. Alice Tully Hall at 8. Free; tickets required (874-7515).

ECCO TRIO—Tchaikovsky, others. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

BARGEMUSIC—Cellist Christopher Costanza, violist Paul Neubauer, pianist Joseph Villa, violinist Carmit Zori. Schumann, Chopin, Beethoven. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, May 17

NEW YORK PHILHARMONIC—See 5/16. Pre-concert recital by Indiana University Chamber Ensemble at 7. *Free to ticket holders.*

JOSE CARLOS COCARELLI, pianist. Berg, Chopin, Brahms, Liszt/Gounod. Carnegie Hall at 8. $8–$30.

JOAN BARNHILL, soprano. Twenty-six chants d'Auvergne; settings by Joseph Cantaloube. Weill Recital Hall at 8. $12.

MARLBORO MUSIC '91—"Songwriter's Night." Guy Clark, Joe Ely, Lyle Lovett, John Hiatt. Symphony Space at 7:30 and 10. $25. Free songwriting workshop at 5:30.

IL VIAGGIO DELLA MADONNA NERA—See "Other Events," page 97.

BANG ON A CAN FESTIVAL—Fully staged production of Harry Partch's *The Wayward;* directed by Tom O'Horgan, with Dean Drummond and Newband. Circle in the Square (Downtown), 159 Bleecker St. (254-6330), at 8:30. $15.

COLLEGIATE CHORALE, Robert Bass conductor. Mozart's *Requiem*. St. Bartholomew's Church, Park Ave. and 50th St. (929-2094), at 8. $10.

GILBERT & SULLIVAN SOCIETY—"Command Performance." Balfe, Gilbert & Sullivan. CAMI Hall, 165 W. 57th St. (718-259-6431), at 8. Free.

ALHAMBRA—Quartet playing Sephardic songs of Spain and the Middle East. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

MANHATTAN SYMPHONY, Ransom Wilson conductor. Works by Tchaikovsky, Adams. *John C. Borden Au*ditorium, Manhattan School of Music, Broadway and 122nd St. (729-2802, ext. 487), at 8. Free.

GREENWICH VILLAGE SINGERS, Mark Mangini conductor. Handel's *Solomon*. Church of the Incarnation, Madison Ave. and 35th St. (679-9146), at 8. $12.

MASCULIN FEMININE—See 5/16.

Saturday, May 18

NEW YORK PHILHARMONIC—See 5/16.

THE YING QUARTET—Alice Tully Hall at 8. $10

CRIS WILLIAMSON, singer/songwriter. Carnegie Hall at 8. $25–$135.

MARLBORO MUSIC '91—"Hillbilly Jazz." Mark O'Connor and Friends. Town Hall at 8. $19.50, $22.50.

THOMAS LABE, pianist. Weill Recital Hall at 2. $13.

KAZUKO HAYAMI, pianist. Weill Recital Hall at 5:30. $13.

IL VIAGGIO DELLA MADONNA NERA—See "Other Events," page 97.

MARGA FRIEDLANDER, pianist. Schumann, Bloch, Richard Lane, Schubert. *Weill Recital Hall* at 8:30. $10.

BANG ON A CAN FESTIVAL—See 5/17.

ECLECTIX! CHAMBER ORCHESTRA—World premiere of *Lullabye/Antonia,* by Ron Whyte and Lee McClure. CAMI Hall, 165 W. 57th St. (729-7785), at 8. $6, $8.

CHOPIN PIANO COMPETITION—Finals of the 42nd annual competition. Kosciuszko Foundation House, 15 E. 65th St., at 2. $10. Call 734-2130 for reservations.

MUSIC OF SOUTH INDIA—Vina player Karaikudi Subramanian, mrdangam player David Nelson. Washington Sq. Church, 135 W. 4th St. (545-7536), at 8. $12.

VIRTUOSI QUINTET—Works by Andrew Thomas (world premiere), Bach, Schubert. New-York Historical Society, CPW and 77th St. (873-3400), at 2. Free with museum admission.

MASCULIN FEMININE—See 5/16.

OLGA SZWAJGIER, soprano. Greenwich House Auditorium, 27 Barrow St., at 8. $8.

THE ART MOB, twelve-member a capella group. Three versions of "On Jordan's Stormy Banks," more. Michael Walls Gallery, 137 Greene St., between Houston and Prince Sts., at 8. Donation.

NEW ANGLE CONCERT SERIES—Music and video of Canadian composers. DIA Art Foundation, 155 Mercer St. (228-8307), at 9. $9.

CHARLIE PARKER LEGACY—Eight jazz players pay homage to the saxophonist. BAM Majestic Theater, 651 Fulton St., Brooklyn (718-636-4129), at 8. $10–$24.

Sunday, May 19

WORLD STAGE CONCERT—Brooklyn Philharmonic Orchestra, Enrique Batiz conductor; violinist Rodolfo Bonucci. Works by Rachmaninoff, Respighi, Bernstein. Carnegie Hall at 8. $10–$35.

ANA MARIA TRENCHI DE BOTTAZZI, pianist. Works by Beethoven, Schumann, Fuchs, Granados, Albeniz, Gershwin. Carnegie Hall at 2. $14–$30.

NEW YORK CITY HOUSING AUTHORITY SYMPHONY ORCHESTRA, Kay George Roberts conductor. With percussionist Max Roach, mezzo-soprano Hilda Harris, narrator Gordon Parks. Works by Frederick Tillis (world premiere), Taylor, Still, Copland, Nickerson. Benefit concert. Alice Tully Hall at 2:00. $25–$100.

IL VIAGGIO DELLA MADONNA NERA—See "Other Events," page 97.

RAMON SALVATORE, pianist. Works by Wallingford Riegger, Amy Cheney Beach, Arthur Foote, David Burge, Elie Siegmeister. Weill Recital Hall at 2. $12.

MARTIN SODERBERG, pianist. Weill Recital Hall at 5:30. $13.

MADELINE SAFRAN, soprano. With pianist Valery Ryvkin, clarinetist Peter Simenaur. Weill Recital Hall at 8:30.

BANG ON A CAN FESTIVAL—See 5/17.

WEST VILLAGE CHORALE, Gwen Gould conductor. With the Columbia Festival Orchestra. Bach, Pergolesi, Schubert. St. Luke's in the Fields, 487 Hudson St., near Christopher St. (718-499-6313), at 7:30. $10.

MASCULIN FEMININE—See 5/16.

FLUTES OF ASIA—Three flutists play Arab, Chinese, and Japanese instruments. Uris Auditorium, Metropolitan Museum (545-7536), at 2:30. $10.

NEW RENAISSANCE CHAMBER ARTISTS—Music by Hilary Tann, who will also speak. Pleiades Gallery, 164 Mercer St., between Houston and Broadway, at 7. Call 982-6388 for reservations. $10.

INTERNATIONAL WORLD OF ART SONG CONCERT—Presented by the New York Singing Teachers' Association. Songs from Argentina, Canada, China, Denmark, Poland, Russia. Kosciuszko Foundation House, 15 E. 65th St., at 3. $5.

THE ART MOB—See 5/18. Today at 3.

MARY SHEERAN, soprano. With pianist Patrice Newman. Rimsky-Korsakov, Barber, Rachmaninoff, Ives. St. Peter's Church, 356 W. 20th St., at 4. $8.

EROICA BRASS—Works from the 16th century to the present. St. Ignatius Episcopal Church, WEA and 87th St. (496-0637), at 8. $5.

FIRST PRESBYTERIAN CHURCH CHOIR, William Entriken conductor. First Presbyterian Church, 12 W. 12th St. (675-6150), at 4. Free.

MARY HASTINGS, trumpeter/**DAVID SHULER,** organist. St. Patrick's Cathedral, 51st St. and Madison Ave. (753-2261), at 4:45. Free.

JOSEPH DAVIS, carilloneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

JOAN RINGERWOLE, organist. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

BARGEMUSIC—See 5/16. Today at 4.

NEW YORK YOUTH SYMPHONY, Samuel Wong conductor. Works by Glinka, Saint-Saens, Augusta Read Thomas, Beethoven. Colden Center, Queens College, Flushing, at 2. Call 718-275-5000 for tickets.

Monday, May 20

NEW YORK POPS, Skitch Henderson conductor. Guests Walter Cronkite, Jackie Mason, the Coasters, Rockapella, All-City High School Chorus. Carnegie Hall at 7:30. $15–$50. Call 765-7677 for $375 benefit tickets.

JANE DRESSLER, soprano. "Some Hope Upon the Sky," song cycle by Frank Wiley (settings of James Agee sonnets); also Purcell, Ellen Zwilich, Debussy, Flanagan. Weill Recital Hall at 8. Free.

AN EVENING OF MUSIC BY BOB TELSON—Telson and his ensemble, Little Village, joined by guests Hassan Hakmoun and the Institutional Radio Choir. Includes three premieres. Alice Tully Hall at 8. $20.

ALEXANDRA EAMES, pianist. Works by Schubert, Bartok, Chopin. Merkin Concert Hall at 8:30. $12.

THE MUSIC PROJECT—Guest pianist Artur Balsam. Strauss, Dahl, Mozart. New York Society for Ethical Culture, 2 W. 64th St. (222-9190), at 8. $12.

PATRICIA SPENCER, flutist. World premieres by Arthur Krieger, Judith Shatin; U.S. premiere by Karlheinz Stockhausen. Miller Theatre, Columbia University, 116th St. and Broadway (854-7799), at 8. $10.

AVIVA ARANOVICH, pianist. Works of Scarlatti, Schubert, Scriabin, Rachmaninov. Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

Tuesday, May 21

THE DESSOFF CHOIRS, Amy Kaiser conductor. Works by J.C. Bach, Mozart. Featuring soprano Erie Mills; Eighteenth Century Ensemble, Philip Levin conductor. Alice Tully Hall at 8. $15–$20.

CAVALCADE OF STARS—Benefit for the Shield Institute for Retarded Children. Program includes Tito Puente and his band; five-year-old pianist David Gil; Phoebe Legere; the American Boychoir, Ballet Hispanico, many others. Carnegie Hall at 8. Call 268-6800.

DOROTHY LAWSON, cellist/**FAINE WRIGHT,** pianist. Works by Irwin Bazelon (world premiere), Beethoven, Falla, Franck. Weill Recital Hall at 8. $7.

ECCO TRIO—Works by John Knowles Paine, Ying, Kwang-I (U.S. premiere), Tchaikovsky. Merkin Concert Hall at 8. $12.

EAR MAGAZINE BENEFIT—David Van Tieghem, Kazue Sawai Koto Ensemble; Les Miserables Brass Band; cameo by John Cage. Town Hall at 8. $20–$150.

FRIENDS & ENEMIES OF NEW MUSIC—Works by Marti Epstein, Ben Yarmolinsky, Gregory Pinney. Greenwich House Auditorium, 27 Barrow St., at 8. $7.

CHORAL SYMPHONY SOCIETY, David Labovitz conductor. Mozart, Haydn. Christ and St. Stephen's Church, 120 W. 69th St. (864-7541), at 8. $10.

TRINITY CHURCH CHOIR, James Simms conductor. Works by Purcell, Christopher DeBlasio (world premiere), Stanford. Trinity Church, Broadway and Wall St., at 1. Free.

OPERA

OPERA QUOTANNIS, Bart Folse conductor; Brian Morgan director. Monteverdi's *Il Combattimento di Tancredi e Clorinda* (staged), selections from Monteverdi madrigals. Church of St. Paul the Apostle, 59th St. and Ninth Ave. (928-4632). 5/17, 19 at 8. $15.

ALCINA, by Handel. New Opera Theater's inaugural production; Douglas Martin conducting. Downtown Brooklyn YWCA, 500 State St. (212-642-5158). 5/15, 17 at 8; 5/19 at 4. $10–$15.

LA TRAVIATA, by Verdi. Amato Opera, Anthony Amato musical director. 319 Bowery at 2nd St. (228-8200). 5/17–18 at 7:30; 5/19 at 2:30. $15.

MANNES CAMERATA, Paul C. Echols director. Marco da Gagliano's *La Dafne;* Claudio Monteverdi's *Tirsi e Clori*. Period orchestra, conducted by harpsichordist Bradley Brookshire. Concert Hall, Mannes College of Music, 150 W. 85th St. (496-8524). 5/18, 20–21 at 8; 5/19 at 4 and 7. $15.

BRONX OPERA COMPANY, Michael Spierman conducting. Moore's *The Devil and Daniel Webster;* Gilbert and Sullivan's *Trial by Jury*. John Jay College, Tenth Ave. and 58th St. (787-1356). 5/17–18 at 8. $12, $15.

ENCIRCLING TIDES—Production by Thunder Bay Ensemble of an experimental opera with dance; vocals by Ed Herbst; also shadow puppetry, mask-dance, performance art. La MaMa E.T.C. Annex, 74A E. 4th St. (475-7710). 5/16–19 at 7:30. $10.

LUBO OPERA COMPANY—"Come Waltz With Us," program of scenes from operettas, including *Die Fledermaus, Countess Maritza, The Merry Widow*. Fashion Institute of Technology, Seventh Ave. and 27th St. (255-9240). 5/19 at 3. $20; in advance, $15.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/22. Tickets, $12–$90. 5/13–14 at 8, 5/15 at 2: *Coppelia*. 5/15–16 at 8: *Ballet Imperial; Pillar of Fire; Rodeo*. 5/17 at 8, 5/18 at 2 and 8, 5/20–23 at 8, 5/22 at 2: *La Bayadere*.

New York City Ballet

NEW YORK STATE THEATER—Through 6/30. Tickets, $7–$50. 5/14 at 8: *Bugaku; Mozartiana; Stravinsky Violin Concerto*. 5/15 at 8: *Concerto Barocco; Fearful Symmetries; Dances at a Gathering*. 5/16 at 8: *La Valse; Other Dances; Concertino; Stars and Stripes*. 5/17 at 8: *Raymonda Variations; The Cage; Other Dances; Chaconne*. 5/18 at 2: *Concerto Barocco; Ives, Songs; Fearful Symmetries*. 5/18 at 8: *Bugaku; La Valse; Chaconne*. 5/19 at 1: *Concerto Barocco; The Cage; Other Dances; Stars and Stripes*. 5/19 at 7: *Raymonda Variations; Stravinsky Violin Concerto; Dances at a Gathering*. 5/21 at 8: *Concerto Barocco; The Cage; Four Gnossiennes; La Valse*.

Jazz Tap Ensemble

JOYCE THEATER—5/14–19. Tickets, $20. Los Angeles septet of tap dancers and musicians; guest Savion Glover. Company classics and premieres, set to music of Dave Brubeck, Sonny Rollins, Michel Legrand, Duke Ellington, Thelonious Monk, Miles Davis, others. 5/14–17 at 8; 5/18 at 2 and 8; 5/19 at 2 and 7:30.

Jose Greco Company

JOYCE THEATER—5/21–6/9. Tickets, $25. Company of 15 dancers, singers, and musicians, with a program of flamenco, folk, and classical Spanish dance. 5/21–24 at 8; 5/25 at 2 and 8; 5/26 at 2 and 7:30.

Other

ANNABELLA GONZALEZ DANCE THEATER—Premieres and repertory. Sculptor James Cobb, composer/musician David Hollister, guest artists. Good Shepherd–Faith Presbyterian Church, 152 W. 66th St. (722-4128). 5/16–18 at 8. $10.

CHARLES MOULTON AND THE WINNIPEG CONTEMPORARY DANCERS—"What Is Love?," a "workbook of what to do—and not to do . . . ." Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8112). 5/16–19 at 8:30. $10.

DANCEWAVE, INC.—Annual "Downtown Cafe," with dance, music, and film. Works of Diane Jacobwitz Dance Theater, Mitchell Rose, Colin Connor, Lorn MacDougal, Alain Le Razer, Lynn Brown. Saxophonist/composer Roy Nathanson guest artist. LIU Triangle Theater, Brooklyn campus, Flatbush Ave. Ext. and DeKalb Ave. (718-622-1810). 5/17–18 at 8 (music begins at 10). $10.

ELIZABETH STREB RINGSIDE—"Groundlevel, Wall and Dive," program of new work by Streb. The Kitchen, 512 W. 19th St. (255-5793). 5/16–18 at 8:30; 5/19 at 6.

FRESH TRACKS—Dance Theater Workshop's semi-annual series of new works, by seven choreographers. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/14, 5/21 at 8. $12.

THE GIANTS OF SCIANTS—N.Y. debut of this Vermont collective of seven dancers and musicians; program includes improvisations. Warren Street Performance Loft, 46 Warren St. (732-3149). 5/16–18 at 8. $10.

ISADORA DUNCAN DANCE THEATRE COLLECTIVE—Masterworks by Duncan performed to the live music of Chopin, Gluck. Speaker Julia Levien. New York Academy of Art, 419 Lafayette St. (677-8960). 5/13–15 at 8. $20 (benefit opening gala, $35).

J FREGALETTE JANSEN DANCE—A program of new works, including the world premiere of *The Extravagance of Laughter*. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/16–19 at 8. $12.

JANE COMFORT AND COMPANY—Mark Dendy, guest artist. *Deportment, Part I (South)* and the premiere of *Deportment, Part II (South),* which includes excerpts from Williams's *The Glass Menagerie*. P.S. 122, First Ave. and 9th St. (477-5288). 5/17–19 at 8. $10.

MARYMOUNT MANHATTAN COLLEGE DANCE DEPARTMENT—Annual spring performance includes world premiere of *If It Ain't Baroque, Don't Fix It,* a jazz ballet, by Haila Strauss and composer Rafael Crystal. 5/16–17 at 8, 5/19 at 3; $7. Benefit gala 5/18 at 8; $10.

CHILDREN'S TAP CONCERT AND TAP JAM—See "Children," page 98. 5/19 at 1, 2:45.

NAYO & FRIENDS—Choreography by Nayo Takasaki, including two premieres. Cunningham Studio, 55 Bethune St. (691-9751). 5/14–15 at 9. $10.

NEUBERT BALLET—Two works by Christine Neubert to celebrate Carnegie Hall's centennial: *The Goldfish,* a tribute to Mordkin and Fokine; *The Messenger and "The Lady,"* a contemporary tale of big-city life. Carnegie Hall Studio 819 (246-3166). 5/19 at 3:30. $15.

TANGO AND FOLKLORE ARGENTINO—The tango team Los Pampas, singer Martin De Leon, bandoneon player Raul Jaurena, others. Thalia Spanish Theatre, 41-17 Greenpoint Ave., Sunnyside (718-729-3880). Fridays at 8 through 6/28. $13.

THAT WAS FAST—Richard Allen and Karen Pearlman, a collaborative poetry-and-dance duo, in *Mistakes of Heaven*. OFFestival, at John Houseman Theater Studio, 450 W. 42nd St. (307-6000). 5/14–18 at 8. $15.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 *World Financial Center* (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.–Fri. noon–11, Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate P Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL CHARRO ESPANOL—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. 2-hrs. free D parking. Also **58 E. 34th St.** (689-1019). **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar Sun.–Thu. till 2 a.m., Fri.–Sat. till 4 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: lobster combination, veal funghetto, linguine buccaniera. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: wild mushroom ravioli with white truffle oil and fried shallots, house smoked skate with mustard greens and braised cabbage, bouillabaisse, rack of lamb with provencal herb crust and gnocchi. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Private parties for 28. Closed Sun. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: grilled quail salad with poblano vinaigrette, blue corn salmon cakes with pineapple-tomattilo salsa, grilled pork chops adobo. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Continental. Spcls: fajitas, stuffed chicken breast, roast beef with mozzarella on garlic loaf, pollo fresco. Res. sug. Open Tue.–Fri. noon–midnight, Sat. 3–midnight. Bar Tue.–Thu. to 2 a.m., Fri.–Sat. to 3 a.m. Private parties for 20–850. D.J. Thu.–Sat. eve. Closed Sun.–Mon. **(I–M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ASHFORD CAFE—600 Lexington Ave., at 52nd St. (421-6900). Casual. American. Spcls: seafood ravioli, champagne chicken, grilled salmon. Res. sug. L and D Mon.–Sat. 11 a.m.–9. Private parties for 100. Closed Sun. **(M)** **AE, DC.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: grilled quail with fennel, leeks and beet vinaigrette, grilled swordfish with artichokes and rosemary oil, oversized steaks and chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–1 a.m. Ent. Tues.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: *antipasta caldo, pappardelle con carciofi*, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30.

SOLUTIONS TO LAST WEEK'S PUZZLES

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TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: chicken on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Free D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Jacket requested. New American. Spcls: grilled tuna on buckwheat noodles, portobello mushroom with poached chicken and snow peas, sauteed veal chop with ratatouille and fried baby beets. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m. Br Sun. 11 a.m.–3. L Mon.–Sat. 11:30–3. D daily 5–11. Pianist nightly 6–11. **(E)** **AE, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, grilled North Atlantic salmon with crispy skin, peppers and fava beans. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M-E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. *Prix fixe L and D. Bar till 1 a.m.* **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. *Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30* a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde, cassoulet toulousain. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). *Casual. Jewish-American deli. Spcls: corned* beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. *Spcls: anti-pasto buffet, pappardelle Paper Moon,* 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Guitarist with buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. *Private parties.* **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. *nec.* L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

TOMMY MAKEM'S IRISH PAVILION—130 E. 57th St. (759-9040). Casual. Irish-American. Spcls: Irish smoked salmon, bangers and mash, lamb pot-pie. Res sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. Ent. Tue.–Sat. from 9:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas *stuffed with salsa, fajitas, stampede platter including* nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.—Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** *Dress opt. Buffet Br Sun.* noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 6–11. Private parties 16–20. Closed Sun. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., Bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. Pianist. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EMPIRE GRILL—44 W. 63rd St., in the Empire Hotel (262-2234). Casual. American-continental. Spcls: salmon medallion with lemon butter sauce, roast breast of chicken with cornbread stuffing and sausage stuffing, N.Y. strip steak. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. L Mon.–Fri. 11:30 a.m.–4. D daily 4–10. Supper menu 10–midnight. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA FOFFE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruitta di mare, pollo alla scarpariello, broiled salmon with a puree of arugola and tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

MORE FESTIVALS AND FAIRS—*Celebrate spring at the* seventh annual **Amsterdam Avenue Festival** on 5/19, from 77th to 92nd Sts., 11 a.m.–6. Free (595-3625). . . .Join the crowd at Brooklyn's **Seventh Annual Fabulous Fifth Avenue Fair,** from Flatbush Ave. to 24th St., on 5/19, 11 a.m. until dusk. Free (718-965-2826). . . .Feast your eyes on the **18th Annual Ninth Avenue International Food Festival** on 5/18–19, from 37th to 57th Sts., 11 a.m.–7. Free (581-7217). . . .A slice of Tibet will be available 5/18–19 *at the* **Tibet Cultural Fair,** 142 Second Ave. at 9th St. Runs from 11 a.m. to 6; benefits the Tibetan refugee communities in India and Nepal. $3, $1 (213-5010). . . .The Church of Holy Trinity, 316 E. 88th St., holds its annual **Medieval Marketplace,** a church fair with a medieval theme, 5/18, 10 a.m.–4. Free (289-4100). . . .Arts Interaction presents its **First Community Arts Fair** on 5/19, 11 a.m.–4, at the J. Hood Wright Park, at Fort Washington Ave. between 174th and 175th Sts. Free (927-5004). . . .Enjoy live *music and entertainment* at **Friends Seminary Annual Fair** on 5/18, 11 a.m.–3, at 222 E. 16th St. between Second and Third Aves. $3, $2 (979-5045).

PERFORMANCES—**Cirque du Soleil** continues performances through 6/2 at Battery Park City, Battery Place and West St. $7–$39.50; call for times (509-5550). . . .I Giullari di Piazza, the Italian folk music and theater group, presents an original opera, **The Voyage of the Black Madonna.** Performances 5/16–19 at 8 and Sun. at 3 at the Cathedral Theatre of St. John the Divine, 1847 Amsterdam Ave. at 112th St. $15, $7.50 (622-2133). . . .**Battery,** Daniel Therriault's play about love, *friendship, and shock* treatment, opens at the Sanford Meisner Theatre, 164 Eleventh Ave., 5/21–26 at 8 and 5/26 at 3. $10; reserve (674-3572). . . .The Ridiculous Theatrical Company adapts Victor Hugo's **The Hunchback of Notre Dame** into a new musical on 5/16 at 8. At the Charles Ludlam Theatre, 1 Sheridan Square. Call for times and dates. $25 (691-2271). . . .Steven Berkoff's **East,** a dramatic tone-poem of working-class London premieres at La MaMa, 74A E. 4th St., 5/17–6/2. Performances *are* Wed.–Sun. *at* 7:30. $12; *reserve* (475-7710).

KEEP AN EYE OUT—The Museum of Television and Radio, 1 E. 53rd St., *presents screenings* of **A Pretty Good Night at Carnegie Hall,** part of its Carnegie Hall exhibition. From 5/21–25, Tues.–Sat. at 2:30 and Tues. at 5:30. $4.50–$2.50 (752-4690). . . .The Greek Cultural Center presents the films **A Quality of Light** and **Peace** at the American Museum of the Moving Image, 35th Ave. at 36th St. in Astoria, on 5/19 at 7. Free; reserve (718-726-7329). . . .Artists Space, 223 W. Broadway, presents the first annual **Video Witnesses Festival of New Journalism** in a continuous gallery screening, 5/16–6/29, Tues.–Sat., 11 a.m.–6. Free (226-3970).

FACE IT–YOU GOTTA HAVE PARK!—Clean up Central Park, Prospect Park, Flushing Meadows Corona Park, Van Cortlandt Park, and John Mullaly Park on 5/18 and Pelham Bay Park on 5/19. Free. . . .The second annual **You Gotta Have Park! and All that Jazz Benefit** is 5/15, 5:30–8, at the Loeb Boathouse in Central Park. Benefits the Central Park Conservancy and features music by "The Boathouse Gang." $65; reserve. . . .For schedule of tours and other events call 315-0385.

LECTURES, READINGS, POETRY—Don't miss the rare opportunity to hear one of the Beat Generation's finest–**Herbert Huncke** reads at the Knitting Factory, 47 E. Houston St., on 5/17 at 8. $7 and one drink (219-3006). . . ."Just Do It" presents **Easy Come, Easy Go,** this season's closing show, on 5/20 at 8. At Cooper Square Theatre, 50 E. 7th St. at Second Ave. $6; reserve (228-0811). . . .Jack Agüeros, poet, playwright, *and novelist, speaks on bi-culturalism and activism in* **A Pen in Each Culture** on 5/21 at 6. At New York Public Library's Mid-Manhattan Library, 455 Fifth Ave. Free (221-7676).

BENEFITS—Join 25,000 others in the fight against AIDS in the sixth annual **AIDS Walk New York** on 5/19. Starts and ends at Lincoln Center; sign-in 9 a.m., opening ceremony 9:30 a.m., and walk at 10 a.m. Register (807-WALK). . . .The 92nd Street Y, 1395 Lexington Ave., presents its gala benefit, **Happy Talk: Reflections on Rodgers and Hammerstein, with Mary Rodgers and William Hammerstein,** on 5/15 at 6. $1,000, $500; reserve (415-5488). . . .*The American Cancer Society holds their* annual spring gala, **A Fifties and Sixties Blast from the Past,** on 5/16 at the St. Vartan's Auditorium, 34th St. and Second Ave., at 7. $2,500–$500 (586-8700). . . .**The Children's Blood Foundation's 28th Annual Benefit** features an American Ballet Theatre performance on 5/16 at the Metropolitan Opera House, 65th St. and Broadway, at 5:30. $5,00–$300; reserve (644-5790). . . .Join Bill Cosby for a **Harlem Hospital Benefit,** 5/20–22, at 7:30 and 10. *At the Apollo Theatre,* 253 W. 125th St. $25, $20, $15; reserve (864-0372). . . .Friends of the Inner-City Scholarship Fund hosts its **1991 Annual Benefit Gala** on 5/20 at 8:30 at the New-York Historical Society, 170 Central Park West. $5000–$75; reserve (753-8583). . . .Antiques, jewelry, fine art, and furniture are up for grabs at the **Mega Auction** to benefit the Jan Hus Presbyterian Church, 351 E. 74th St., on 5/21. Viewing is at 5; the auction begins at 7:30. Free (288-6743). . . .The Shadow Box Theatre presents ***Ring Around A Rainbow*** *to benefit the* YWCA Montessori School on 5/19 at 1 at the Memorial Hall Theatre, at Atlantic and Third Aves. $7.50, $5; reserve (718-875-1190). . . .The Shaw Project presents its gala benefit, **An Evening of British Music Hall,** on 5/21 at the Park Avenue Christian Church, Park Ave. at 85th St., at 7. $35; reserve (304-1154). . . .The Brooklyn Center for the Urban Environment hosts **Circus in the Park,** a fun-filled evening for children of all ages. At Prospect Park in Brooklyn, on 5/16 at 6. $100–$20 (718-788-8500).

TOURS

GREEN-WOOD CEMETERY TOURS—5/19 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #3." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277).

CITYWALKS—Tours with John Wilson. 5/18 at 1, **Bleeker Street.** Meet at the southwest corner of Bleeker St. and Broadway. . . 5/19 at 1, **Broadway, from City Hall to the Battery.** Meet on the east side of Broadway at Murray St. $12; reserve (989-2456).

TRIBECA HISTORYWALK—5/19 at noon, a tour of the shops, food, and landmarks of this triangle below Canal St. with Joyce Gold. Meet at Duane Park at Duane and Hudson Sts. $10 (242-5762).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. Visitors can sightsee on their own and reboard the train as many times as they like during the day. On holidays and weekends only, noon–5, beginning at South and Fulton Sts. in the South Street Seaport. $4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—5/18 at 2:30, a walking tour of the **East Village,** including the Cooper Union, McSorley's Ale House, and the Old Merchant's House. . . 5/19 at 2:30, a tour of **Chelsea,** from the legendary Chelsea Hotel to the former site of the Grand Opera House. Each, $5; reserve (265-2663).

MANHATTAN MEMORIES—5/18 at 1, **Greenwich Village: American Bohemia.** Meet at the southwest corner of 8th St. and Fifth Ave. . . . 5/19 at 1, **Union Square and Gramercy Park and Gashouse District.** Meet at the northeast corner of 14th St. and Union Square East. $15; reserve (628-9517).

MUSEUM OF THE CITY OF NEW YORK—5/19 at 1, **Times Square Lost and Found, Part II.** Terry Miller traces the recent developments of the Broadway Theater in Times Square above 46th St. $15; reserve (534-1672, ext. 206).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . Every Sun. at 1 (unless noted), **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. . . 5/19, 26 at 2, **Pathway to Freedom: An African-American Heritage Tour.** A tour through the free African-American community of 19th century New York. Each tour $12, seniors $11, students $6 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 5/18, 25 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 5/18 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; *drinks and tips extra.* . . .5/19 at 2: **Death Scenes of the Rich and Famous;** meet in front of 13 W. 54th St., to visit the scenes of some famous exits. . . .5/18, 25 at 1: **Village Brunch Tour;** start with brunch at the Sazerac House, followed by an historic tour of Greenwich Village. $15.

CENTRAL PARK—"Walks and Talks"; on 5/19, "May Flowers," visit the Conservatory Garden. Meet at 105th St. and Fifth Ave. at 2. Free.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 5/18 at 1, meet at Fifth Ave. and 50th St. for a tour of New York's midtown area. $1.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 5/18, Fort Tyron Park. 5/19, Central Park.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 5/21 at 7:40 vs. Chicago. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 5/15,16 at 7:30 vs. California. 5/17 at 7:30; 5/18, 19 at 1:30 vs. Seattle.

BIATHLON—(212-289-4113). Alley Pond Park, Queens; 5/19 at 8 a.m. The second in a series of five-boro N.Y. races involving a three-mile run, a 20-mile bike race, and a second three-mile run. $30.

HORSE RACING—**Belmont Spring Meeting,** through 7/22 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

INTERNATIONAL PERFORMANCE & PRODUCTION—Mother Goose and Her Storybook Friends. A musical comedy for ages 2–10. 5/18 at 1 and 3:30. The Atrium at Citicorp Center, 53rd St. and Lexington Ave. (929-1799). Free.

CHILDREN'S TAP CONCERT & TAP JAM—Children from the Woodpeckers Tap Dance Center will perform and then invite the audience to join in; for ages 5–12, take tap shoes if you have any. 5/19 at 1 and 2:45. 170 Mercer St. (979-6005). $5; adults, $7.

THE YOUNG REVELERS—Elsewhere and Back. A musical fantasy in which two sisters learn about emotions and answer the question, "When are tears funny?" Performed and produced by high school students. 5/18, 5/19 at noon. The Singers's Forum, 31 W. 21st St. (663-0921). $5 suggested; reserve.

SALVATION and **LOUISIANA BATES**—Readings of two plays: One, the story of two boys who learn about battling fear; the other, about a 12-year-old girl who learns her brother has left his regiment in Vietnam; for ages 8 and up. 5/19 at 1 and 4. TADA Theater, 120 W. 28th St. (627-1732). Free; reserve.

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten through 12th grade: portraits, masks, quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.–Fri. 8 a.m.–6. Free.

LAST STAND—Children can experience solar power at work by seeing a group of sculptures that "breathes" with the sun's help. Tim Watkins sculpture, presented by the Lower Manhattan Cultural Council. 5/18 from 3–5, opening festivities; through 8/1. Petrosino Park, at Lafayette and Kenmare Sts. (432-0900). Free.

UNCLE REMUS, LEGENDS OF THE OLD SOUTH—Listen to the adventures of Brer Rabbit, Brer Bear and Brer Fox; for ages 3–11. 5/18 at 11 a.m.; 5/19 at noon. John Houseman Theater, 450 W. 42nd St. (564-8038). $10; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. Sun. at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

HENRY STREET SETTLEMENT—Sing-along. Children 4 and up sing, clap, and suggest lyrics with Chinese-American songwriter Patricia Shih. 5/19 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2; adults $3; reserve.

CIRQUE DU SOLEIL—Through 6/2. See OTHER EVENTS, page 97.

FAIRS—Carnival rides, face painting, a workshop on indoor plant growing and a flea market are all waiting at the **Little Red Schoolhouse** and **Elisabeth Irwin High School** fair. 5/18 from 11 a.m.–4. 196 Bleecker St. (477-5316). Rain date 5/19. . .Enjoy meeting iguanas and cockatoos at the petting zoo, as well as pony rides, storytelling, theater, and music at the **Washington Market School**. 5/18 from 11 a.m.–5. Duane St. bet. Greenwich and Hudson Sts. (233-2176). . .The Giant Swing, Moon Walk, flea market and games are part of the **Hunter Elementary** spring fair. 5/18 from 10 a.m.–4. 71 E. 94th St. (534-8027). . .Games, raffles, nearly new toys, clothing, and children's furnishings at **St. Joseph's College**. Dillon Child Study Center, Clinton Ave. bet. DeKalb and Willoughby, Brooklyn. (718-636-6838).

THE EARLY SHOW—Music, comedy, and skits for children by children, with audience participation. Cast includes *Lost in Yonkers* star Danny Gerard, Christen Tassin from *Les Miserables*, and Lance Robinson of *The Will Rogers Follies*; for ages 5 and up. Saturdays, seating at 11 a.m, followed by brunch; showtime at noon. Steve McGraw's, 158 W. 72nd St. (595-7400). $8, plus $6 minumim for brunch; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth; for all ages. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THE PUPPET PLAYHOUSE—Puppets on Parade with the marionettes of Carousel Puppets; for ages 2–7. Sat. and Sun. at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with help from the audience; for ages 3–7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 5/19 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Bob McAllister and Imam lead this magic matinee—an hour-long show with audience participation and prizes; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Little Red Riding Hood,** Sat. and Sun. at 1:30, and **Hansel and Gretel,** Sat. and Sun. at 3; through 6/16. 39 Grove St. (765-9540). $6; reserve.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house; for ages 3 and up. Sat. at noon and 3; through 5/25. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

CLAIRIERE—A tale in which two children, one sighted and one blind, must make their way out of a dark forest. The audience, with blindfolds, joins them; for ages 6–11. 5/18 at 1:30 and 3:30. Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100). $7; adults $12.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Alice in Wonderland. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. and Sun. at 12:30, also Sun. at 3; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

BIG APPLE CIRCUS—"Ballerinas, Horses and Clowns... The Golden Age." See tight-wire tumblers, dancing elephants, and pigs that hurtle through hoops. 5/15 at 7; 5/16, 17 at 11 a.m. and 7; 5/18, 19 at 12:30 and 4; 5/20 at 11 a.m. Prospect Park, Ocean Ave. and Parkside, Brooklyn (268-0055). $8-18.

PRIESTO—Watch Father Jecewiz make a 16-pound duck disappear, escape from a padlocked trunk, and levitate a volunteer in this magic show; for ages 4 and up. 5/17 at 8. Andrean Hall, St. Andrew Avellino Parish, 158th St. near Northern Blvd., Flushing, Queens (718-359-0417). $7.

ISHANGI FAMILY DANCERS—African tales brought to the stage with song and dance; for ages 5–10. 5/18 at 1:30. LaGuardia Community College, 31-10 Thompson Ave., Long Island City, Queens (718-482-5151). $4; reserve.

CENTRAL PARK PROGRAMS—The Dairy: The Speaking of Trees. Theater and music followed by a workshop where children can make their own "tree." For ages 5–11. 5/18 at 1. 65th St., mid-park (397-3165). Free; reserve. . .**Belvedere Castle: Park Royal Jewelry.** A family workshop for creating baubles and beads. 5/18 at 1. Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). Free; reserve.

RE-CREATING RADIO—A workshop for children ages 8–13 to explore the "Golden Days" of radio. Saturdays from 10–11:30 a.m. 5/18: **Lights Out.** $5; advance tickets recommended (752-4690). . .**Saturday Screenings: Babar Comes to America; The Elephant's Child; The Beast of Monsieur Racine.** 5/18 at 12:30 and 3:30; museum admission. Museum of Television and Radio, 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

SOUTH STREET SEAPORT MUSEUM—Balancing Fishers. Create a balancing toy that might have been found in a Spanish fishing village; for ages 6–12. 5/19 at 2; museum admission. Exhibit: **First Encounters**—Spanish Explorations in the Caribbean and U.S., 1492–1570. The largest traveling exhibition in the country on the Spanish exploration details the voyages of Christopher Columbus and Juan Ponce de Leon. **Something Fishy**—An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth. (669-9400). Hours: Daily, 10–5. $3; adults $6.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN CHILDREN'S MUSEUM—Circus Brooklynicus. Watch famed clown Kevin O'Keefe perform his circus act. 5/19 at 3; museum admission. Exhibits: **Early Learners Area**—Children 5 and under can use building blocks and participate in different activities. **Music Studio**—A space where children can practice with traditional musical instruments; includes a walking piano. **Boneyard**—Skeletons and muscles of humans and animals are revealed to teach how bodies work. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $3.

BROOKLYN'S HISTORY MUSEUM—Adrinkra Textiles. Learn about the traditional cloth of mourning in Ghana. Additional $1. 5/19 at 2. 128 Pierrepont St. (718-624-0890). Hours: Wed.–Sun. noon–5. $1; adults $2.50; free Wed.

BOOKS

JUST ONE MORE COLOUR, by Brenda Silsbe; illustrated by Shawn Steffler. Preschool. Annick Press, $4.95.

BUILDING AN IGLOO, by Ulli Steltzer. Kindergarten–Grade 3. Meadow Mouse, $4.95.

THE GREAT FISHING CONTEST, by David Kherdian; illustrated by Nonny Hogrogian. Grades 2–4. Philomel Books, $14.95.

THE ARTIST AND THE ARCHITECT, by Demi. Kindergarten–Grade 3. Henry Holt & Company, $15.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 5/15: Voodoo Rhythm Kings. 5/16: Soulspeaks featuring Lee Williams. 5/17, 18: Henry Gray. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 5/15: Chemical Wedding. 5/16: Gregory Lewis. 5/17, 18: Ricky Ford Quartet. 5/19: The League of Nations with Hunter Jordon. 5/20: Central Park West Jazz Ensemble. 5/21: The Mark G. Quartet. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 5/18: Mundell Lowe Trio. 5/19: Dial and Oatts. 5/20–25: Freddie Redd Trio with Walter Booker on bass and Jimmy Cobb on drums. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/19: Diane Schuur. 5/20: Salvatore Bonafede Quartet. 5/21–26: Carmen McRae. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 5/15: Buster Poindexter and His Banshees of Blue. 5/17: Mike Stern/Bob Berg Band featuring Dennis Chambers and Lincoln Goines. 5/18: 'Idiot's Delight' featuring Rockapella, The Jitterz, Kate Jacobs and the Marys. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/18: Christian McBride, Cyrus Chestnut, and Kenny Washington. 5/19: Pete Malinverni, Ralph Lalama, Vernel Fournier and Dennis Irwin. 5/20–25: Pianist James Williams with Calvin Newborn on guitar and Ira Coleman on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 5/19: Morgana King. 5/20: Clifford Jordan Big Band. 5/21–26: George Mraz Quintet with Randy Brecker, Bob Mintzer, Richie Beirach and Al Foster. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 5/17: Leni Stern Quartet. 5/18: Loose Cannon with Michael Formanek, Tim Berne and Jeff Hirshfield. **AE, DC, MC, V.**

COYOTE CLUB—215 W. 76th St. (787-3100). 5/15: 5 Chinese Brothers. 5/16: Hyway. 5/17: Flash Vincent and the House Rockers. 5/18: Surreal McCoys. 5/19: *Jammin' with Bonnie Rae and Hell Bent.* 5/20: Great Red Shark. 5/21: The Bennett Brothers Band. Mon.–Thu. from 9, Fri.–Sat. from 10, Sun. from 8. **No credit cards.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 5/15: Joan Osborne. 5/16: Loup Garou. 5/17: R.M.B. (The Rob Mathes Band). 5/18: White Collar Crime. 5/20: The Gospel Stars of Hartford. 5/21: Skip Brevis and the Stingers. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/17: Morning Star featuring Mary Courtney, Carmel Johnston, Margie Mulvihill. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 5/19: Michel Camilo. 5/20: The Les Paul Trio. 5/21–26: George Coleman. Tue.–Sun. at 8 and 10. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 5/19: Mike Hashim Trio with Lynne Arriale on piano and Bob Cranshaw on bass. 5/20: Noreen Sauls and Earl Sauls. 5/21–6/6: Dave McKenna. Sets nightly at 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 5/15: Pete Malinverni. 5/17, 18: Ray Gallon Duo. 5/19: Dave Berkman Duo. 5/20, 21: Greg Murphy. **Upstairs:** 5/17 at 8: Kathleen Galvin; followed by Chakara Yorrke at 10. 5/18 at 8: Leila Florentino; followed by Cabaret with Eileen Richter, Dwayne Grayman, Mike Sweeney, Mark McEwen, and Mario Cantone at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 5/15: Satan and Adam Diamond Angel. 5/16: Joel Goodman and Daily Planet. 5/17: Dan Tillman. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 5/15: Mike Renzi Trio. 5/16: Ken Peplowski Quartet. 5/17: Randy Sandke Quintet. 5/18: Benny Green Trio. 5/19: Bob Alexander Big Band. 5/20: Dick Hyman. 5/21: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 5/15–18: Pianist John Hicks with Don Pate on bass, flautist Elise Wood joins them on 5/17, 18. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 5/15: Big Combo Series with Scrawl, The Cannanes, and Steel Pole Bathtub. 5/16: "Bread To The Bone"; Susan Lori-Parks, Paul Batty and Katherine Arnoldi; Ned Rothenberg's Double Band. 5/17: Herbert Huncke, John Strausbaugh and Steven Cannon; Hugo Largo. 5/19: Mac Wellman, Pamela Sneed, and Adriene Su; Kurt Hoffman: Band Of Weeds plus Mommyheads. 5/20: Sekou Dundiata, Willie Perdomo, Nicole Breedlove; Glen Velez Trio with Steve Gorn and Randy Crafton. 5/21: Hattie Gosset, Michael Weaver and Gina Dorcely; Fulton Mall, Pery Humble, Flat Dog, and Casy Scott. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 5/15: Johnny Allen. 5/16: Tinsley Ellis. 5/17, 18: The Bill Perry Blues Band. 5/19: Blues Jam with Chris Carter. 5/20: Chop Shop featuring J.T. Bowen. 5/21: Jay Owens and the Pocket. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *A Celebration of Jelly Roll Morton and His Red Hot Peppers* with Terry Waldo at the piano. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon with Red Rodney followed by Tropical Force Band. Thu.: David Allyn Big Band. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: *Cut The Ribbons,* musical revue; Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 5/17: BoDeans; Gear Daddies. 5/20: Divinyls. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/15: John Cafferty and the Beaver Brown Band. 5/16: Sophia and The Sexual Overtones. 5/17: Tramps Like Us. 5/18: The Whole Thing. 5/19: Full House. 5/20: Tom Major, Nunzio Signore, Dan Cobbett, and Jack Daley. 5/21: Pete Conway; Jimmy Clark. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 5/19: Nat Adderly Sextet. 5/20: Music of Gil Evans played by the Monday Night Orchestra. 5/21–26: Ralph Moore Quintet with Steve Nelson, Renee Rosnes, Peter Washington, and Billy Drummond. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/16–18: Ray, Goodman and Brown. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 5/15: The Rhythm Dogs. 5/16: Michelle Wright; George Fox. 5/17: Felicia and the Hot Heads; The Smoking Section. 5/18: Loup Garou Zydeco; John Mooney and his Bluesiana Band. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 5/15: The New Originals, Private Joker. 5/16: Peter Valentine, The After Midnight Rock Jam. 5/17: Mazarin. 5/18: The Memphis Soul Revue. 5/19: Blue Wolf. 5/20: Flying Monkees. 5/21: Sing-a-Long. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings,* a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. 5/20: Toshiko Akiyoshi; Lew Tabackin 16-piece orchestra. 5/21: Roy Gerson Swingtet. **Downstairs:** 5/16: Microscopic Sextet. 5/17: Phoebe Legere. 5/18: Authority and Ropes of Sand. 5/20: "Salsa Meets Jazz" with Eddie Palmieri and Friends, Mongo Santamaria and his Band, with guest soloist Jay Beckenste. **Terrace:** 5/15–19: Kevin Hayes; Leon Parker Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/19: Jackie McLean Quintet. 5/20: The Vanguard Jazz Orchestra. 5/21–26: Red Holloway Quartet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 5/15, 16: Fred Hersch Quintet. 5/17: Walt Weiskopf Quartet. 5/18: Anatole Gerasimov. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 5/15: Peter Rowan; Robin Williamson. 5/16: Brand New Heavies; TheAuthority. 5/17, 18: Eric Burdon with the Brian Auger Band. 5/19: Colorblind James Experience. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 5/15: The Either Orchestra. 5/17, 18: Guitarist Steve Khan. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 5/18: Pianist John Bunch with Dennis Irwin on bass. 5/20–25: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 5/15: Al "Slim" Wilcox. 5/16: Mumbo Gumbo; Eric Anderson. 5/17: David Broza Band and Diane Ponzio. 5/18: Paul Schaeffer presents Eddy and David Brigati. 5/20: Blue Chieftains. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). A new bar/restaurant featuring "A Little Country in the City" series. 5/18: Mike Heaphy and High Lonesome. Sets from 9. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/19: Lenny Travis, Bob Golub, Willie Asbury, Richie Gold, Danny Curtis, and Al Romero. 5/20–26: Mark Cohen, Richie Gold, Danny Curtis, Scott Bruce, Bob "In Your Face" Golub, Willie Asbury, and Al Romero. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 5/15: Magicians Mark Mitton, Imam and Torkova. 5/16: Magicians Eric DeCamps, Imam and Torkova. 5/17, 18: Magicians Bob McAllister, Peter Kougasian and Imam, with pianist Rich Sanders. 5/21: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/19: Brian McFadden, Brett Butler, Eric Kornfeld, and Jeff Stilson. 5/21–26: Hugh Fink, Milt Abel, Taylor Mason and Eddie Brill. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to the Bobby Cole Swing Trio, through 6/1. Wed.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/15: African Dance Party with Senegal's Ouza. 5/16: Skatalites and the Jolly Boys. 5/17: Flor De Cana. 5/18: Ze Luis Quintet. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Dance and dine to The Tony Sotos Music every Wed.–Fri. from 7–11, through 5/31. **AE, CB, DC.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). 5/19, 26 at 3 and 7: Marnie Nixon in *Marnie Nixon ....Out Front*. 5/21–6/2: *Call Me Ethel ...Merman, That Is,* starring Rita McKenzie. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun at 5. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 5/15: Jaymie Meyer with pianist Paul Trueblood. 5/16: Paula Seibel with pianist David Triestram. 5/17, 18: Gene Ziegler with Wes McAfee on piano and John Loehrke on bass. 5/19: Deborah DiIorio. 5/20: Paula Seibel with David Triestram on piano. 5/21: Nina Murano with Stuart Hemingway Trio. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/15: *On Off-Broadway*, musical revue off-B'way songs; Scared Scriptless, improv comedy troupe. 5/16: Joan Mischo; Lauren Mufson. 5/17: Jack Abrahams. 5/18: Catherine Sladowski; All Four Fun; "Always, Patsy Cline" with Rainie Cole as Patsy Cline. 5/19: *A Hard Time To Be Single*, Brian Gari's musical revue; Tommy Femia. 5/20: On Stage Benefit, variety show; Rebecca Roach, musical comedy. 5/21: The Students of Bill Reed. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 5/15: Marieann Meringolo; Mollie Taylor Martin. 5/16: Ed Barrett; Michael Shaffer. 5/17: *Happily Ever After In Hell,* musical revue; *The Tacky Lounge Revue,* musical revue. 5/18: Amsterdam & Price; Lori Kaye. 5/19: *Mother Luna,* musical revue; Private Parts, improvisation. 5/20: *The Working Girls,* musical revue. 5/21: Some Assembly Required, improvisation; Fourte. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 5/15: Elizabeth Aiello; Martha Lorin. 5/16: Sarah Zahn; Porgy & Bess: A Cabaret Concert. 5/17: Marianne Tatum/ Kelly Wohlford. 5/18: Angela La Greca; Billy Stritch. 5/19: Marie Santell and Jonathan Long; Jay Rogers is Brocolli Head. 5/20: Pictures in the Hall; Sheila Evans. 5/21: Sharon Douglas; Jenny May Donnell. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 5/16: Jonathan Hogan; Maria Bostick. 5/17: Beth Busby and Glenn White; Steve Rosenfield's "The Stand-Up Comedy Experience." 5/18: *Gonna Build A Mountain,* musical revue; "St. Louie Woman" with Kate Lyn Reiter and Amy Coleman. 5/19: "St. Louie Woman". **No credit cards.**

JEWEL BOX CABARET—323 W. 44th St. (262-3482). Romantic atmosphere with candlelight dining in the heart of the theater district featuring comedienne Pudgy.Shows Wed.–Thu. at 8, Fri. at 8 and 11, Sat. at 9 and midnight. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/15: Richard Catenacci with pianist Bob Egan. 5/16: Maxine McCanis with The David Lahm Trio. 5/17: Raoul Gonzalez with pianist Michael Kingsley. 5/18: Judy Bady with pianist Gregory Toroian. 5/20: Singer-pianist-composer Arthur Siegel. 5/21: Bonnie Lee Sanders with pianist Tom Spann. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 6/30: Singer-pianist Chris Barrett Celebrates Cole Porter, Tue.–Thu. 8–midnight, Fri.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 6/8: Singer Maureen McGovern with pianist composer Jeff Harris, Jay Leonhart on bass and Ken Hitchcock on saxophone. Shows Tue.–Sat. at 9 and 11:15. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **New York Room:** 5/19: Richard Rodney Bennett. Shows at 8 and 10:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). Through 6/29, Tue.–Sat. at 9:30 and 11:30: Bobby Short returns with his sophisticated medley of songs. **Bemelmans Bar:** Through 6/29, Tue.–Sat. 9:30–12:45: Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

EMBASSY SUITES—1568 Broadway at 47th St. (719-1600). **Fosse's:** *42nd Street and Other Music of the Night,* musical revue starring Mark Andersen and Linda Hartley. Shows Fri.–Sat. at 9. **AE, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays American and European tunes, Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon., Wed.–Thu. from 5:30–9:30, Christopher Giullespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish–flavored pianoevery Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV—	**90.7 FM**
WNCN—	**104.3 FM**
WNYC—	**93.9 FM**
WQXR—	**96.3 FM; 1560 AM**

Wed., May 15

:00/WNCN—Ravel: *Bolero;* **Mozart:** Flute Qt. in G.

WNYC—The Minnesota Orchestra. **Prokofiev:** Piano Cto. No. 2; **Shostakovich:** Sym. No. 5.

WQXR—J. Haydn: String Qt. in d, Op. 76; **Glazunov:** *The Seasons,* "Autumn."

:00/WNCN—Vivaldi: Cto. for Strings in D, "Madrigalesco"; **Bach:** Trio Sonata in G.

WQXR—Saint-Saëns: Cello Cto. No. 2 in d; **Dodgson:** Three Sonatas for Brass.

:00/WNCN—Chopin: Prelude No. 4 in e, Op. 28; **Biber:** Sonata for Trumpet and Violin.

WQXR—J. Strauss: *The Blue Danube Waltz;* **Muffat:** Suite in d.

5:00/WNCN—Gershwin: *I Got Rhythm,* Variations; **Tessarini:** Trumpet Sonata in D.

WQXR—Brahms: *Academic Festival Overture;* **Ravel:** *Pavane for a Dead Princess.*

6:00/WNCN—Rimsky-Korsakov: *The Snow Maiden,* "Dance of the Tumblers."

7:00/WNCN—J. Haydn: Concertino No. 2 in F; London Trio No. 1 in C.

8:00/WNCN—F. Benda: Cto. for Flute in a; **Vivaldi:** Cto. for Bassoon in e.

WNYC—Monteverdi: *Lamento d'Arianna.*

9:00/WNCN—Neumann: "Theme and Variations on a Schubert Waltz."

Thu., May 16

2:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Vivaldi:** Cto. No. 2 in g, Op. 3.

WNYC—The St. Louis Symphony Orchestra. **Dvorák:** Notturno in B; **Martinu:** Violin Cto. No. 2.

WQXR—Massenet: *Scènes Pittoresques;* **Mozart:** Qt. No. 3 in G.

3:00/WNCN—Albinoni: Cto. for Oboe in d, Op. 9; **J. Haydn:** Divertimento for Winds No. 18 in D.

WQXR—Bach: Cto. No. 2 in C for Two Claviers and Strings; **Borodin:** *In the Steppes of Central Asia.*

4:00/WNCN—Schubert: *Ave Marie,* Op. 52; **Suppé:** *Poet and Peasant Overture.*

WQXR—Bruch: Serenade for Strings; **Sarasate:** *Carmen Fantasy.*

5:00/WNCN—Mozart: *Sleigh Ride;* **Vivaldi:** Cto. for Violin No. 4 in a, "La Stravaganza," Op. 4.

WQXR—Handel: Cto. Grosso in G, Op. 6; **Liszt:** *Mephisto Waltz.*

6:00/WNCN—Rachmaninoff: Vocalise No. 14, Op. 34.

7:00/WNCN—Prokofiev: *Lieutenant Kijé Suite,* Op. 60; **C.P.E. Bach:** Sym. No. 5 in b.

8:00/WNCN—Rosler: Cto. for Horn in d; **M. Haydn:** Sym. No. 23 in D.

WNYC—Martinu: Double Cto.

9:00/WNCN—Mozart: Sym. No. 40 in g; **Praetorius:** *Terpsichore,* Ballets.

Fri., May 17

2:00/WNCN—Mozart: Cto. for Piano No. 5 in D; **Handel:** Cto. Grosso No. 2 in B-Flat, Op. 3.

WNYC—The St. Paul Chamber Orchestra. **Mozart:** Serenade No. 11; Violin Cto. No. 5; **Schubert:** Sym. No. 2.

WQXR—Muffat: Cto. Grosso in G; **Debussy:** Violin Sonata.

3:00/WNCN—Bach: Sonata No. 2 in e.

WQXR—Respighi: *The Birds;* **Mozart:** Harpsichord Cto. in D.

4:00/WNCN—Chopin: Étude No. 3 in E, "Tristesse," Op. 10.

WQXR—Rossini: *William Tell Overture;* **Hebden:** Cto. No. 5 in c.

5:00/WNCN—Bizet: *Carmen,* Variations.

WQXR—Stravinsky: Four Études; **Pergolesi:** Concertino No. 2 in G.

6:00/WNCN—Grieg: *Lyric Suite,* "March of the Dwarfs"; **Mendelssohn:** *Athalia,* "War March of the Priests."

7:00/WNCN—Brahms: "Hungarian" Dance No. 5 in g; **Mozart:** String Qt. No. 13 in d.

8:00/WNCN—Schubert: Sonatina in a; **Rameau:** Cto. Grosso No. 6.

WNYC—"Masterwork Hour." **Bach:** Solo Violin Sonata No. 2.

9:00/WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48.

WQXR—The Paris Orchestra. **Penderecki:** Cto. for Violin; **Tchaikovsky:** Sym. No. 4 in f, Op. 36.

Sat., May 18

10:00 a.m./WNCN—Schubert: Rondo for Violin in A.

WQXR—Sibelius: *Karelia Suite;* **Telemann:** *Don Quixotte.*

11:00 a.m./WNCN—Rimsky-Korsakov: *Capriccio Espagnol,* Op. 34; **Vanhal:** Sinfonia in F.

WQXR—Copland: Clarinet Cto.; **Delalande:** "Premier Caprice" in D.

12:00/WNCN—Bach: Cto. for Piano in C; **Vivaldi:** Cto. for Flute in G.

WQXR—Corelli: Cto. Grosso No. 10 in C, Op. 6; **Mozart:** Horn Cto. No. 3 in E-Flat.

1:00/WNCN—Sibelius: Sym. No. 2 in D, Op. 43.

1:30/WQXR—"The Nuveen/Ameritech Lyric Opera of Chicago Broadcasts." **Mozart:** *The Magic Flute.* Cast: Hadley, Mattila, Nolen, Jo, Lloyd, Stewart, Cole, Kotoski; conductor: Kuhn.

2:00/WNCN—J. Haydn: Cto. for Piano No. 2 in D; **Albinoni:** Cto. for Oboe in g, Op. 9.

WNYC—Merikanto: Cto. for Violin, Clarinet, Horn, and String Sextet.

3:00/WNCN—Offenbach: *The Voyage to the Moon,* "Ballet of the Snowflakes."

4:00/WNCN—Chopin: Prelude No. 7 in A, Op. 28.

5:00/WNCN—J. Haydn: String Qt. No. 6 in A, Op. 9; **Mendelssohn:** String Sym. No. 2 in D.

WQXR—Bach: "Brandenburg" Cto. No. 5 in D; **Prokofiev:** *Lieutenant Kijé Suite,* Op. 60.

6:00/WNCN—Saint-Saëns: Concert Piece for Harp and Orch., Op. 154; **Rachmaninoff:** Sym. in d, "Youth."

7:00/WNCN—Liszt: *Totentanz;* **Ewald:** Qnt. No. 3 in D-Flat, Op. 7.

8:00/WQXR—The Cleveland Orchestra. **Wagner:** *Parsifal,* "Good Friday Spell Music"; **Mozart:** Piano Cto. No. 25 in C. Conductor: Stern.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat, "Emperor," Op. 73.

Sun., May 19

10:00 a.m./WNCN—Rodrigo: *Fantasy for a Gentleman;* **M. Giuliani:** Grand Duo Concertante in A, Op. 85.

WNYC—Vaughan Williams: Sym. No. 8; **Strauss:** Oboe Cto.; **Kreisler:** String Qt. in a.

WQXR—Mendelssohn: Violin Cto. in e, Op. 64; **Ravel:** Intro. and Allegro.

11:00 a.m./WNCN—J. Haydn: Cto. for Trumpet in E-Flat; **Handel:** Cto. Grosso No. 11 in A, Op. 6.

WQXR—Francaix: *Preludes,* Nos. 13–24, Op. 28; **Handel:** Organ Cto. No. 4 in d, Op. 7.

12:00/WNCN—Wagner: *The Flying Dutchman,* Ov.; **Cirri:** Cello Sonata No. 5 in E-Flat, Op. 16.

1:00/WNCN—The Chicago Symphony Orchestra. **Bach:** Cto. for Harpsichord No. 5 in f; Orch. Suite No. 3 in D.

WQXR—Janácek: *In the Mist.*

2:00/WQXR—R. Strauss: Horn Cto. No. 1 in E-Flat, Op. 11; **Leduc:** Sym. No. 2 in D.

3:00/WNCN—Beethoven: *Léonore,* Ov.; **J. Stamitz:** Cto. for Trumpet in D.

WQXR—Grieg: *Peer Gynt Suite,* No. 2; **Mendelssohn:** Qt. No. 1 in E-Flat, Op. 12.

4:00/WNCN—Bach: Preludium in E; **J. Haydn:** Sym. No. 4 in D.

WQXR—Mozart: Sinfonia Concertante in E-Flat.

5:00/WNCN—Mozart: Sym. No. 14 in A; **Vivaldi:** Cto. for Bassoon in G.

6:00/WNCN—Beriot: Cto. for Violin No. 9 in a, Op. 104; **Abel:** Sym. No. 2 in B-Flat.

7:00/WNCN—Bizet: *L'Arlésienne Suite,* No. 1; **F. Strauss:** Cto. for Horn in c, Op. 8.

8:00/WQXR—"Sunday Night Opera House." **Puccini:** *Il Trittico.*Cast: Scotto, Horne, Cotrubas, Domingo, Goggi, Wixell; conductor: Maazel.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 3 in d, Op. 30.

Mon., May 20

2:00/WNCN—Bach: "Brandenburg" Cto. No. 5 in D; **J. Haydn:** Piano Sonata No. 38 in F.

WNYC—The Pittsburgh Symphony Orchestra. **Sibelius:** Sym. No. 4; **Bartók:** Viola Cto.

WQXR—Dvorák: *The Cypresses;* **Molter:** Clarinet Cto. in D.

3:00/WNCN—Vivaldi: *The Four Seasons,* "Spring," Op. 8; **Mozart:** Piano Sonata No. 5 in G.

WQXR—Mozart: Divertimento in D.

4:00/WNCN—Chopin: Nocturne No. 2 in E-Flat, Op. 9.

WQXR—Williams: Oboe Cto. in c.

5:00/WNCN—Rossini: *Barber of Seville,* Ov.; **Handel:** *Solomon,* "Arrival of the Queen of Sheba."

WQXR—Volkmann: Serenade No. 2 in F for Strings.

6:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Tchaikovsky:** *Marche Slave,* Op. 31.

7:00/WNCN—J. Haydn: Divertimento for Winds No. 46 in B-Flat, "St. Anthony Chorale"; **Mendelssohn:** String Sym. No. 12 in g.

8:00/WNCN—Goldmark: *Penthesilea,* Ov., Op. 31; **Kabalevsky:** Cto. for Cello No. 1, Op. 49.

9:00/WNCN—Rachmaninoff: "Rhapsody on a Theme of Paganini," Op. 43.

WQXR—The Boston Symphony Orchestra. **Wagner:** *Siegfried Idyll;* **Mozart:** Violin Cto. No. 5. Conductor: Perick.

Tue., May 21

2:00/WNCN—Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight," Op. 27; **J. Haydn:** String Qt. in A, Op. 55.

WNYC—The Brooklyn Philharmonic Orchestra. **A. Scarlatti:** Cto. Grosso No. 3.

WQXR—Cable: Suite.

3:00/WNCN—Mozart: Piano Sonata No. 1 in C.

WQXR—J. Haydn: Sym. No. 59 in A, "Fire"; **Tchaikovsky:** Valse-Scherzo, Op. 34.

4:00/WNCN—Bizet: *Carmen,* "March of the Toreadors."

WQXR—Handel: Cto. Grosso in b, Op. 6; **Enesco:** "Romanian" Rhapsody No. 2 in D.

5:00/WNCN—Brahms: *Lullaby;* **Vivaldi:** Cto. for Strings in D.

WQXR—Wagner: *The Flying Dutchman,* Ov.; **Arbeau:** *Orchésographie,* "Galliards."

6:00/WNCN—Bach: Orch. Suite No. 3, "Air on a G String."

7:00/WNCN—J. Haydn: String Qt. in E-Flat, "Joke," Op. 33; **Vanhal:** Sinfonia in a.

8:00/WNCN—Vivaldi: Cto. for Two Orchestras in A.

WFUV—"A Box at the Opera." **Egk:** *Peer Gynt Suite.*

WNYC—Hindemith: *The Demon.*

9:00/WNCN—Beethoven: Cto. for Piano No. 4 in G, Op. 58.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., MAY 15

7:00 p.m.
AMC Joseph Cotten was born 86 years ago today; therefore, a trio of his films, starting with **The Magnificent Ambersons** (1942), Orson Welles's terrific follow-up to *Citizen Kane.* At **8:30,** Alfred Hitchcock's gripping **Shadow of a Doubt** (1943), in which Cotten plays a sly murderer. Finally, at **10:30, Walk Softly, Stranger** (1950), with Cotten a stranger in a small town, hiding his shady past (1 hr. 30 min.). The whole shebang of Cotten films runs again at **midnight.**

7:30
11 **Superman III** (1983). One more time, if you must. But this sequel is practically devoid of whatever zing marked the first two. With Christopher Reeve, Richard Pryor. (2 hrs. 30 min.)

8:00
5 **Trading Places** (1983). Eddie Murphy and Dan Aykroyd star in this *Prince and the Pauper* comedy about a black street hustler and an upper-crust commodities broker whose stations in life are reversed. If you can get past the often incredible action and John Landis's crude direction, the movie is very funny, thanks in large part to Murphy. (2 hrs.)

13 **National Geographic Special: The Soul of Spain.** A look at the unique and colorful heritage of Spain on the verge of the 500th anniversary of Christopher Columbus's voyage to the Americas. Also shown at **10:00** on 21, Thursday at **8:00 p.m.** on 50, and Monday at **8:00 p.m.** on 49. (1 hr.)

9:00
4 **The Story Behind the Story.** A news special that looks into the unreported highlights of major news stories—the Three Mile Island meltdown, the literary hoax behind *Naked Came the Stranger*, and "smart bombs." (1 hr.)

13 49 **Fuhrer: Seduction of a Nation.** Yet another in-depth look at Adolf Hitler, revealed through interviews with psychoanalysts, Hitler's associates, and examinations of his writings. (1 hr.) Also shown Thursday at **9:00 p.m.** on 50, Saturday at **11:00 p.m.** on 21.

USA **Red Wind.** A new drama that might require a scorecard. Abused wife seeks help from female therapist; wife murders husband when therapy backfires; therapist is hunted by wife and police, who consider her an accessory to murder. Lisa Hartman and Philip Casnoff star. (2 hrs.)

10:00
2 **48 Hours: Miracle Workers.** A look at the medical heroes whose cures and inventions save people who had lost hope. (1 hr.)

13 49 **The Concert for Peace From Oslo.** This 1990 concert features Simon Estes and Frederica Von Stade; Audrey Hepburn and Gregory Peck are hosts. (1 hr.)

10:20
TNT **Shaft's Big Score!** (1972). Gordon Parks Sr.'s action drama is every bit as sexy and tough as *Shaft*. Richard Roundtree again plays the detective who knows how to handle himself. (2 hrs. 15 min.)

12:05 a.m.
TBS **Carrie** (1976). One of the best American films of its decade. Sissy Spacek stars as the high-school senior who wants to be accepted by her classmates; Piper Laurie is her evangelical mother. Carrie's humiliation is devastating, her revenge unforgettable. Brian De Palma directed; from a Stephen King novel. (2 hrs.)

THU., MAY 16

8:00 p.m.
2 **Haunted Lives . . . True Ghost Stories.** Leonard Nimoy is the host of this special, which dramatizes three ghost stories experienced by "ordinary people." (1 hr.)

13 **Mystery!—"Inspector Morse: The Infernal Serpent."** The first of a two-part series about an academic family that becomes the target of Inspector Morse's investigation when a scientist dies mysteriously on the eve of delivering a controversial speech. (1 hr.) Also shown at **9:00** on 21 and Friday at **9:00 p.m.** on 50.

BRV **The South Bank Show: "Stan Laurel."** A portrait of the thin man of the beloved comedy team Laurel and Hardy. Home movies, early voice recordings, and an interview with his only child. Also shown at **1:00 a.m.** and Sunday at **10:30 p.m.** (1 hr.)

8:05
TBS **Summer of '42** (1971). Gary Grimes plays the shy teenager who falls for the beautiful wife of a soldier who's away fighting the war. Nostalgic, sweet. (2 hrs.)

9:00
2 **Jailbirds.** A sophisticated black woman from Los Angeles (Phylicia Rashad) traveling through Louisiana gets tossed into jail with a crusty local white woman (Dyan Cannon). Next, they...right!—escape together and become bosom buddies. Phylicia's hubby, Ahmad, appears as well. (2 hrs.)

7 **Miracles and Other Mysteries.** Reenactments of four human experiences that, if they aren't miracles, are pretty darned close. (1 hr.)

13 **The Story of Louis Pasteur** (1936). A well-written, well-acted film about the life of the French scientist; Paul Muni stars. (1 hr. 30 min.)

SHO **Total Recall** (1989). Arnold Schwarzenegger as a bulky secret agent at loose in the twenty-first century. Also shown on TMC Friday at **midnight**, Saturday at **1:00 p.m.** and **10:00 p.m.**, Sunday at **11:00 p.m.** (2 hrs.)

10:30
13 **Portrait of Imogen.** A profile of the influential photographer Imogen Cunningham, who crossed paths with Ansel Adams, Edward Weston, and many others during her 75-year career. (30 min.)

FRI., MAY 17

6:00 p.m.
MAX Spend the evening with Dennis Hopper, if you dare. For starters, **Hoosiers** (1987), a portrait of small-town Indiana where basketball equals life. At **8:00, Crazy About the Movies: Dennis Hopper,** a profile of the actor and his films. At **9:00,** Hopper's signature work, **Easy Rider** (1969), at once romantic and paranoid, a continuation of the American "road movie" genre. Finally, **Chattahoochee** (1990) plays at **10:45;** Gary Oldman co-stars as a Korean War vet in a poorly run mental hospital. (1 hr. 45 min.)

8:00
2 **Visitors From the Unknown: UFO Abductions.** First Leonard Nimoy and ghost stories (see Thursday at 8:00 p.m.), now James Earl Jones and UFOs. Once again, real incidents, real people. (1 hr.)

9:00
2 **The 1991 Miss Universe Pageant.** Dick Clark and Leeza Gibbons preside live from the Alladin Hotel in Las Vegas; among the nine judges are Nadia Comaneci. (2 hrs.)

5 **The World's Greatest Stunts III.** Speedboats, waterskiers, motorcycles, airplanes, and automobiles jump over, around, and into a variety of moving and still objects. (1 hr.)

13 **American Playhouse—"O Pioneers!"** A staged version, with music, of Willa Cather's novel about immigrants who settled on the Great Plains just before the turn of the century. With Mary McDonnell, Randle Mell. (2 hrs.) Also shown Monday at **midnight**.

10:50
TNT **The Hunter** (1980). Steve McQueen plays a modern-day bounty hunter who loves old cars and old toys, drives badly, and fears marriage. Plenty of bizarre car chases, and a very exciting chase on the subway. With Eli Wallach, Kathryn Harrold, and LeVar Burton. Followed by more McQueen at **12:30—Baby the Rain Must Fall** (1965). This very good, sincere Horton Foote drama finds Steve playing an ex-con who finds that he can't shake his wicked ways. With Lee Remick (2 hrs. 10 min.).

11:00
21 **Thompson.** Actress Emma Thompson and husband Kenneth Branagh, who is also not a bad actor, in their variety show full of playful skits. (30 min.)

MIDNIGHT
13 **The Blue Dahlia** (1946). Alan Ladd returns from his stint in the service to find an unfaithful wife who, soon enough, lies dead. And Ladd is the prime suspect. Veronica Lake, William Bendix co-star in this Raymond Chandler story. (1 hr. 30 min.)

12:30
21 **Ivan the Terrible,** Parts 1 (1943) and 2 (1946). Stalin commissioned these films to cast his predecessor in a kinder light, but Sergei Eisenstein's classic epic showed the world a Russia it had never seen—and did it spectacularly. With Nikolai Cerkasov, Ludmila Tselikovskaya, Serafina Birman; score by Prokofiev. (3 hrs. 10 min.)

2:00
11 **Cat People** (1982). Nastassia Kinski and Malcolm McDowell's ancestors mated with black leopards. As cat people, they can safely sleep only with each other; if anyone else arouses them, they turn into leopards and must kill someone before returning to human form. Paul Schrader directed this periodically scary picture. (2 hrs.)

SAT., MAY 18

12:30 p.m.
11 **An American Werewolf in London** (1981). A horror movie that gives off good vibes. Two sweet, wisecracking college boys (David Naughton, Griffin Dunne) on vacation in England get caught up in a werewolf nightmare. Directed by John Landis with respect for the zany logic of familiar legends, yet with a sharp sense of the absurd. (2 hrs.)

2:30
11 Clint Eastwood in a pair of above-average Dirty Harrys—**The Enforcer** (1976), with Tyne Daly, and, at **4:30, Magnum Force** (1973), with Hal Holbrook (2 hrs. 30 min.).

3:00
2 Darryl survived New York; now he gets to play host to his old friends. The **New York Mets** visit the **Los Angeles Dodgers**. Jack Buck and Tim McCarver hold forth.

4 **NBA Basketball Playoffs.** Either the seventh game of a Western Conference semi-final or the first game of a final series; Sunday at **3:00 p.m.**, the same scenario

r the Eastern onference.

:00
Allman Brothers and in Concert. From rested Butte, olorado—the 1991 ersion of the Allmans. hr. 30 min.)

:30
At best, there's only ne Triple Crown hopeful is time of year, and right ow it's Strike the Gold, inning the **Preakness takes** for the middle wel of the crown.

:00
For Your Eyes Only 1981). This James Bond ovie stars the impersonal oger Moore and has *omething to do with a* omputer possibly falling to Russian hands. Carole ouquet is a young Greek voman out to avenge her arents' death, but the ction is almost entirely hases, spills, and fights. 2 hrs. 30 min.)

Tap (1989). Some of he dancing is lovely, but he story is lame: Gregory Hines plays a great dancer vho can either pursue his rt in poverty or earn big noney by robbing jewelry or mobsters. Sandman ims, Sammy Davis Jr., nd Harold Nicholas do heir stuff. (2 hrs.)

CUNY Three short films *rom the monthlong* sian-American Video howcase: **Florence's March** (1991), by lorence Yoo; **What Do Pop Art, Pop Music, Pornography and Politics Have to Do With Real Life** (1990), by zian Nurudin; and **Fire nd Ashes** (1989), by Art Nomura and Sonia Hahn. 1 hr.)

FAM **Twelve O'Clock High** (1949). A great *World War II drama about* group of bomber pilots n England and two fficers (Gregory Peck, Dean Jagger) who grow lose to their men. (3 hrs.)

:00
2 **Beverly Hills Cop II** (1987). It's still got Eddie Murphy, but little of the ass and good humor that made the original so appealing. (2 hrs.)

13 **Marty** (1955). A simply told drama of a fat, awkward young Bronx butcher who falls for a skinny, homely Brooklyn girl, beautifully written by Paddy Chayefsky and excellently acted by Ernest Borgnine, Betsy Blair, Esther Minciotti, and Joe Mantell. Delbert Mann directed. (1 hr. 30 min.)

10:00
HBO **Live Championship Boxing:** Hector "Macho" Camacho and Greg Haugen meet again for the junior welterweight crown after their controversial no-contest last February. No love lost here, and a pair of tough punchers.

10:30
13 **The Member of the Wedding** (1952). Julie Harris, Ethel Waters, and *Brandon de Wilde reprised* their Broadway roles in Fred Zinnemann's winning version of the Carson McCullers story. (1 hr. 30 min.)

11:30
11 **Once Upon a Time in America** (1984). This is the nearly incomprehensible shortened version of Sergio Leone's almost-four-hour-long epic saga of Jewish gangsters. There's still some spark here, though. Excellent *performances* by James Woods, Robert De Niro, Tuesday Weld, Joe Pesci, and Burt Young. (3 hrs.)

11:50
TBS **Poltergeist** (1982). Sensationally effective haunted-house movie about an ordinary American family living in a suburban house haunted by ghosts; scary but not sadistic, violent but not bloody (except for one short scene). The story is *nonsense, but much of the* horror imagery is beautiful. With Craig T. Nelson, JoBeth Williams. (2 hrs. 30 min.)

MIDNIGHT
13 A pair of films starring Susan Hayward, directed by Stuart Heisler. First, **Smash-Up, the Story of a Woman** (1947), in which Hayward plays the alcoholic wife of Lee Bowman. At **1:45, Tulsa** (1949), which makes even *oil seem interesting* (1 hr. 30 min.).

SUN., MAY 19

9:00 a.m.
TMC A pair of W. C. Fields's finest: **The Bank Dick** (1940), a study in hilarity, followed by **My Little Chickadee** (1940) at **10:15** (1 hr. 25 min.).

10:35 a.m.
TBS **The Sea Hawk** (1940). Even Mr. Turner's colorization can't hurt this top-drawer adventure picture, with its winning blend of romance and roughnecking. Starring Errol Flynn, Brenda Marshall, Claude Rains. (2 hrs. 30 min.)

2:00 p.m.
9 **Brian's Song** (1971). Admit it—you can't keep your eyes dry when this one plays. James Caan and Billy Dee Williams star as Brian Piccolo and Gale Sayers, Chicago Bears running backs who develop a friendship deep enough to deal with tragedy. Adapted from Sayers's *I Am Third.* (1 hr. 30 min.)

3:00
5 **Mad Max** (1980). A wild and very woolly adventure picture set in a surreal near-future, starring *Mel Gibson as a* retired cop whose wife *and child are murdered.* Mel, of course, can't just let the spiky hoodlums get away with their crime. (2 hrs.)

8:00
A-E ***Accounts of a* Forgotten Army.** A BBC production investigating allegations of atrocities committed by Allied armies against German POWs during World War II. Also shown at **midnight.** (1 hr.)

TDC **The Nature of Things—"Voice in the Forest."** Part 1 of an examination of the damage being done to forests, and our current preservation practices. Part 2 to be shown next Sunday. (1 hr.)

9:00
2 **A Seduction in Travis County.** A new TV movie starring Lesley Ann Warren and Peter Coyote *in a story that* sounds an awful lot like *Fatal Attraction* (see Tuesday at 8:30). Coyote plays a defense attorney who wins Warren's acquittal; but she's not happy that their business is over. (2 hrs.)

4 **Knight Rider 2000.** A new futuristic adventure movie with David Hasselhoff, star of the TV series this movie takes up from. (2 hrs.)

7 **Our Sons.** Julie Andrews and Ann-Margret star in a new TV movie about two very *different women who* come together as each has a son dying of AIDS. (2 hrs.)

13 ***Masterpiece* Theatre—"Summer's Lease: Where the Water Goes."** The second of four episodes about a summer in a Tuscany villa; based on a John Mortimer novel. With Sir John Gielgud, Susan Fleetwood, Michael Pennington, Rosemary Leach. (1 hr.) Also shown at **10:00** on 49, at **11:40** *on* 21, *and Monday at* **9:00 p.m.** on 50.

21 **The One Game.** The first two parts of a four-part British fantasy-thriller about a businessman *whose former partner* engages him in what might be a game or might be a deadly reality. (1 hr. 40 min.)

MAX **Daddy's Dyin' . . .Who's Got the Will** (1990). This small, wry comedy is about a family's feud over their father's bequeathal, which will be ready for distribution at any moment. With Bert *Remsen, Beau Bridges,* Beverly D'Angelo, Tess Harper, Keith Carradine. (1 hr. 30 min.)

HBO **My Left Foot** (1989). Daniel Day-Lewis won an Oscar for his portrayal of the Irish painter and writer Christy Brown, who was born with cerebral palsy and could freely move only his left foot. Brenda Fricker, as his stoic mother, also won an Oscar; they were both well deserved. (1 hr. 45 min.)

10:00
TDC **Discovery Sunday—"Future Flight."** Quite a high-*flying lineup: Host* Christopher Reeve is joined by Neil Armstrong, John Glenn, *Voyager* pilot Jeana Yeager, and Teddy Kennedy to look at what air and space travel might look like in the next century. (1 hr.)

11:00
13 **East of Ipswich.** Michael Palin wrote this comedy set in a conservative seaside resort in the fifties. Two teenage boys, vacationing with *their families,* discover girls and, soon after, trouble. (1 hr. 15 min.)

12:15 a.m.
13 **Dame Peggy: A Portrait of Peggy Ashcroft.** Clips and interviews. (1 hr. 45 min.)

12:30 a.m.
TNT **Suspicion** (1941). Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money and *wants to kill her so he can* have it all. A maliciously entertaining Hitchcock film. (2 hrs. 10 min.)

MON., MAY 20

8:00 p.m.
2 **America's Missing Children.** Michael Landon is host of this special about children who are abducted or who run away from home. (1 hr.)

5 **Omen IV: The Awakening.** Obviously, 1981's *Omen—The Final Conflict* was misnamed. *The wicked legend of* Damien continues in this *new TV movie as a young* couple discover that their adopted daughter is possessed. (2 hrs.)

7 **The Best of Disney: 50 Years of Magic.** A look at how Disney—from its movies to its amusement parks—has won America's heart. Dick Van Dyke, Annette Funicello, and Daryl Hannah are among the hosts; film footage galore. (2 hrs.)

9 **First Blood** (1982). Sylvester Stallone can barely deliver a line, but *lucky for him, his* character is largely silent—a smoldering Vietnam vet who is run out of a small Northwest town as a drifter and responds by swatting cops out of the way at any chance. This picture, the first *Rambo,* is both exciting and stupid. (2 hrs.)

13 **The Astronomers—"Prospecting for Planets."** The final episode of the series goes behind the scenes on the *Voyager*'s encounter with *Neptune and tries to* ascertain if we are, indeed, alone in the universe. (1 hr.) Also shown Tuesday at **10:00 p.m.** on 21.

9:00
4 **Reason for Living: The Jill Ireland Story.** Jill Clayburgh stars in the story of the actress whose fight with cancer was compounded by her adopted son's battle with heroin addiction. (2 hrs.)

13 **Air Force One: The Planes and Presidents Flight II.** Charlton Heston is host of this special, which examines the history of presidential aviation through clips and interviews with Presidents Ford, Carter, Reagan, and Bush about "the flying White House." (1 hr. 30 min.) Also shown at **10:00** on 49.

21 **The One Game.** Parts 3 and 4 of the British series. (See Sunday at 9:00 p.m.). (1 hr. 40 min.)

10:30
13 **Soaring.** A look at modern fiberglass sailplanes, dramatically filmed in a South Carolina competition. (30 min.)

2:00 a.m.
11 **The Grapes of Wrath** (1940). Director John Ford's stirring adaptation of Steinbeck's novel of social injustice, the epic story of an enduring, Depression-era Okie family. Henry Fonda stars. (2 hrs. 30 min.)

TUE., MAY 21

8:00 p.m.
5 **An Officer and a Gentleman** (1982). Richard Gere is the selfish loner humbled by the Navy's basic training, and Debra Winger is a working-class girl in search of a husband. The movie has both the narrative strength of old Hollywood films and their reassuring moral universe. Louis Gossett Jr. won an Oscar for his tough drill sergeant. (2 hrs.)

11 ***Vendetta.*** The first segment of a new two-part TV movie starring Eli Wallach, Eric Roberts, Carol Alt, and Nick Mancuso. A young woman whose father has been murdered is out for revenge and marries the son of a Mafia don, who turns out to be her father's killer. (2 hrs.) Part 2 shown Wednesday, May 22, at **8:00 p.m.**

31 **Lines of Fire.** A film about ethnic discrimination and *political repression in* Burma's heroin-trafficking region, the Golden Triangle. Part of the ongoing Human Rights Film Series. (1 hr.)

8:30
2 **Fatal Attraction** (1987). The famous and shrewdly observed drama of New York life and manners with Glenn Close, Michael Douglas, and Anne Archer in an extremely tense, original, *and violent love triangle.* (2 hrs. 30 min.)

9:00
13 **Frontline—"To the Last Fish."** New technologies have led to *the destruction of many of* the world's fisheries; interviews with fishermen, scientists, and leaders of business and government about the fishing industry. (1 hr.)

A-E **Carmen.** Peter Brook's dramatic early-eighties staging of the Bizet opera, starring Eva Saurova and Laurence Dale, filmed at Paris's grand *Théâtre des Bouffes* du Nord. (2 hrs.)

10:00
49 **Stalin.** The first of a three-part documentary exploring the life of Josif Vissarionovich Djugashvili, who would rule the Soviet Union for a quarter of a century. (1 hr.)

10:20
TBS **Gunga Din** (1939). George Stevens directed this gem of an adventure picture, starring Cary Grant, Douglas Fairbanks Jr., and Victor McLaglen as three soldiers in nineteenth-century India who get into and out of trouble; based on Kipling's poem (sort of). With Joan Fontaine, Sam Jaffe. (2 hrs. 30 min.)

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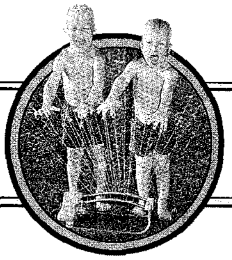
NEW YORK  KIDS

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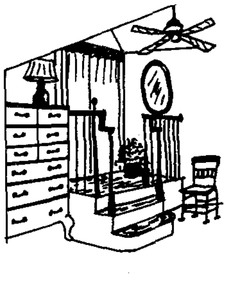

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Continued on next page.

SERVICES AND SALES

Continued from previous page.

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SERVICES AND SALES

Continued from previous page.

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Ventures Unlimited—Relaxation For The '90s. 1st Class Role-Play. 888-1666

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Warm, Slender, Sensuous Beauty—5'4", 29, fun, sincere, witty, Conservadox, enjoys life, arts, humor. Seeks kind, successful man for love and marriage. 9309 ✉ ☎

Adventurous, Beautiful, Artistic—Successful female, creative field, 36, slim. Enjoy wind surfing, skiing, swimming, antiques, travel, the country as much as the city, anything cultural. Seeking great, warm-hearted, fun, romantic guy. Photo/note. 8058 ✉

Waiting For The Right One—Very pretty and slim (5'5", size 4), green-eyed blond, BA/JD/writer/professional, young 30's; unpretentious, sensitive. Still hoping to meet that one special man - who is attractive, intelligent, literate, kind, reliable, occasionally funny and invariably honest. Please send note/photo. 8004 ✉

Mountains Of Tibet, Drums Of Haiti—Townships of South Africa... Lady lawyer/writer/traveler/seeker - pretty, trim - wants to share travels, good times and not-so-good times with fit, fun, 55-plus, nonsmoking man. Note (or literary tome if you wish) and photo please. 6320 ✉

Caring, Fun-Loving Woman—Central NJ, petite, attractive, youthful looking 52, financially secure. Enjoys travel, shore, boating, dancing, theater, dining and willing to explore. Seeks male, 45-60, honest, attractive, financially secure, caring, adventurous and nonsmoker with good sense of humor. Photo preferred. 8079 ✉

Very Handsome—Single Jewish male, 32, physician, "GQ type", blond, blue eyes, athletic, romantic - seeks Jewish female, 23-29, "Elle type", for dancing, dining, romance. Photo essential. 6304 ✉ ☎

Charming, Funny, Successful, Caring—Man - seeks friendship, love and commitment. I'm 6', 38, Jewish and a LI businessman. My interests include cycling, scuba, photogrpahy and hiking. I love travel, puppies, mysteries, old movies, deep discussions and cuddling. If you love roses and a jeep ride in the dunes, please send note/phone and photo. 9291 ✉

Handsome, High-Caliber Entrepreneur—49, seeks a bright, beautiful woman, 29-37, to share his dynamic life style, new boat and much more. Recent photo/letter/phone a must. 1818 ✉

Casting: Leading Man—For real life. 5'10" plus, 40-47, gentle, strong and confident. Must love music. Plays opposite pretty, bright, fun, natural woman. 9302 ✉

One Super Guy—5'11", Jewish, handsome (really), successful, trim, athletic, (com)passionate, dynamic, with style and a flair for the good life. Would love to meet a beautiful, intelligent woman, 25-35, with a true sense of values, class and wit. Photo please. 8067 ✉ ☎

NJ Doctor—Tall, trim, athletic, good-looking, 52, seeks clever, brainy, unclouded, serene, classy, sexy lady. Note/phone/photo. 8094 ✉

Happiness Without Hassle—Are you tired of running around? Handsome, successful, LI North Shore, educated, devilish, witty entrepreneur, attorney, 49, Jewish, 6', who enjoys home parties at poolside, fine dining, travel, is seeking a lasting relationship with a 30's, intelligent, educated, caring, slim, pretty, fine nonsmoking lady. Religion not important. Note/photo/phone. 8096 ✉

Hoping You're Out There—39-year-old male physician seeking to find a warm, sensitive, down-to-earth partner who wishes to build a life together, including a family. Weekends away, videos at home, long walks are favorite pastimes. Note/photo appreciated but not necessary. 6305 ✉

Successful Businessman—Divorced, blue-eyed blond, 5'10", Christian, 48, LI resident looking for someone who wants to share life and maybe is interested in dining, cooking, NYC sometimes, travel, boating, the beach, water gardening, entertaining, family and friends - thinks she's a knock out inside and out, 30's, nonsmoker. Note/photo/phone. 6301 ✉

Man In His Own TV Commercial—Successful businessman who's also handsome, 47 (young-looking), 5'8", educated (college teacher), nonsmoker, Jewish. Seeks young woman in her 30's, attractive, slim, also Jewish, educated (preferably professional), for serious relationship. Send photo, brief story and phone number and I'll send you a TV commercial with me in it on a VHS tape. 6315 ✉

Unsensibly Single CEO—Surprise yourself with an incurably romantic man, real nice inside, sorta elegant outside, devilishly handsome, wildly successful yet down-to-earth, 30's, muscular, tall. Passion for laughter, fitness, adventure, culture, fun. Seeks sincere, affectionate beauty, under 38. Photo gets reply 9313 ✉

Fantastic, Fabulous Female—A bright and beautiful, upbeat professional with eclectic interests, seeks marvelous man, 48-plus. 8093 ✉ ☎

Am I Really Doing This?—Successful Wall Street exec/singer-songwriter, with David Letterman/Woody Allen type mentality, Tom Cruise type appearance, one-of-a-kind soul and heart of gold (30, 5'10", healthy athletic build), seeks female counterpart for happily-ever-after. Nonsmoker. Please send letter/photo. I will reciprocate. Believe me, this experience is as weird for me as for you. 6310 ✉

Only One Very Special Woman's—Response desired. Please be 36-44, beautiful - not only externally but internally; caring, giving, honest, communicative, romantic and sincere - as I know I am. I'm in my upper 40's, divorced and a very secure gentleman; own business and home on water and enjoy life to its fullest and want to make you part of my dreams. Let's start now. Note/phone/photo appreciated. 6318 ✉ ☎

Are You A Woman Of Great Insight—Beauty, honesty, and warmth? I have an inquiring mind and an adventurous spirit; give great hugs; am drawn to people of high consciousness; believe passionately in straight talk and genuine feelings; am fiercely loyal to people I value; love to help others experience their personal power. I delight in exotic cities, natural wonders, long walks in romantic places, conversations which expand heart and mind. I'm 46, an avid movie and theater-goer. I know a lot, but have much to learn; need some, but have much to give. I seek a best friend, lover, and fellow explorer. Photo, note, phone number. 6319 ✉

Nice-N-Easy Male—48, seeks female for pursuing lasting memories. 9320 ✉

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You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser–and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

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Member New York Chamber of Commerce and Industry

TAKE CONTROL OF YOUR SOCIAL LIFE

Handsome Blue-Eyed Male—37, looking for warm, caring woman with good sense of humor, to share the theater, antiquing, movies and quiet evenings. If you are playful and down-to-earth, write. 6291 ✉

Dates Should Be Fun—Daiquiris at the Seaport, dinner at Trixie's, dessert at... We could play tennis, shoot pool or just talk. I'm 31, a super-personable Jewish guy. If you're fun, let's be friends. 6275 ✉ ☎

Attorney, 40—Catholic, writer, witty, articulate - seeks single female, 33-42. Likes music, fine dining. Send photo. 9279 ✉

Serendipity? Stunning Sylph—Green-eyed brunette, an actress who listens, a teacher who learns and TV personality who cares about people seeks professional man, 35-50, to share interests in theater, music, books and humanity. 8088 ✉ ☎

Wanted:—Suburban (non-NYC) woman, 48-53, slim, 5'5" plus, educated, pretty, romantic tennis player for 6'1", trim, cultured male exec. Photo essential. 6296 ✉

Westchester Lady—Blond, beautiful, MBA finance, health care administrator in NYC, mom of 3-year-old son, seeks successful male, 35-plus, for romance and lasting relationship. 8057 ✉ ☎

Tall, Handsome Doctor—Enjoys travel, art, dancing, tennis. Leads exciting and busy life. Seeks female companion, 27-35, 5'7"-5'11", pretty, with excellent figure, good communication skills, team player - for good times, warm lasting relationship. Note/photo/phone. 8059 ✉

Bright, Handsome Male—24, 5'9", white, seeks smart woman with looks, 20-27. Photo/phone a must. 9289 ✉

Gorgeous Brunette—Mid 30's, 5'5", seeking bright, warm professional man, 34-46, who is searching for the key ingredient - love...forever? Photo a must. 6276 ✉ ☎

What's Your Dream...?—Female European beauty, 5'5", seeking an MD, 35-45, for prescription of love. Photo please. 6277 ✉

Fifth Generation Dutch-American—40, never married, seeks single Wasp female, mid 30's, old-fashioned relationship. Photo/note. 8065 ✉ ☎

Spring Fever!—33, All-American female seeks ambitious, Chritian male, 30-40, to run, cycle and laugh for a lifetime. Note/photo/phone. 8080 ✉

Diamond In The Rough—Unique, multifaceted, self-made, street-smart businessman - college graduate, 53, tall, well-built - seeks sexy soulmate/playmate/best friend. Photo. 6308 ✉

Your Gym Or Mine—Physically fit, sexy, bright, divorced Jewish gentlewoman with empty nest, who likes Monday night football, museums, slow dancing, travel and animals. Looking for gentleman over 50, to share a nest. 9297 ✉ ☎

Pretty, Funny CT Lady—30's, very active - loves sports, ballet, Mexican food, country music and classic rock. Seeks man with gleam in his eye and great sense of humor - to be good friends and maybe more. Letter/photo. 8073 ✉

Dustin Hoffman Look-Alike, 28—Italian - who likes sports, cooking and cinema, seeks cute, playful, adventuresome Ivory Girl. Photo appreciated. 6321 ✉

Blond Man—6'2", 32 years old, poor speaking English, successful European businessman. Seeking American woman for marriage. 6289 ✉ ☎

Manhattan Entrepreneur—42, 5'10", 180. Likes restaurants, Central Park, dry wit. Seeks very pretty lady, 30-40, size 6-8, nonsmoker. Note/photo/phone. 8091 ✉

Attractive—Nonreligious Jewish widow, 56 years (118 lbs, 5'6"), formerly in adult entertainment business, seeks interesting, successful gentleman. 8095 ✉

Non-Intellectual But Smart—Petite, blue-eyed dynamo seeks kind outdoor man, 45-55, for laughing, loving, steady relationship. 6295 ✉ ☎

Nice And Easy Gentleman—Atractive, affluent, tall, slim , youthful 59; warm, witty, cultured; seeks petite, slim lady, to 45, for romance, travel and more. Phone/photo please. 9318 ✉

Charming, Bright, Beautiful Blond—5'7", 117, widow, 45, warm, articulate, educated professional. Seeks tall, bright, attractive, confident, athletic, successful male, 43-55, to share love, laughter and magic. Photo a plus. 6280 ✉

Intelligent And Sensual—Attractive, slim, creative professional, late 20's, loves sports, music and movies. Seeks smart, fun, warm successful guy, 28-36. Note/photo requested. 9307 ✉ ☎

Successful Financier—Wonderful life style. Seeking commitment with intelligent, mature, pretty, slim, exciting Jewish lady in 50's - interested in music and art, yachting, tennis. Nonsmoker. Bio/phone/recent photo. 1534 ✉

White Male Executive—Would like to meet female, 25-32, caught up in the home/office/home syndrome maybe too long; believes in traditional values and thinks that maybe dinner and theater sounds okay. 6292 ✉

2 Box Seats At Shea—This bubbly, 25, thin, cute, Jewish female has these tickets, are you a fan? 8083 ✉ ☎

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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Golfer—Striking brunette, slim, loves sports/fine arts, into walks on the beach, concerts, real estate and much more. Seeking good-looking, sincere professional male, 45-55, for a lasting relationship. 8072 ✉ ☎

Make Me A Father—Attorney, 39, Jewish, fit, seeks loving wife. Photo. 6298 ✉ ☎

Upbeat And Warm—Very attractive, professional Jewish woman from the upper Westside, seeks articulate, well-rounded kindred spirit (38-52) for friendship, romance and commitment. 6300 ✉ ☎

Very Handsome, Successful Dentist—Exceedingly youthful/very fit 38, classy, affectionate, trustworthy and sensitive. Sexy eyes, soft skin and radiant smile, funloving, but also looking for full intimacy and marriage commitment. Seeks very pretty, affectionate lady, 24-38, 5'2" - 5'7", slim, confident, nonsmoker, desiring fun-filled, loving friendship with marriage potential. Note/phone/photo please. 8075 ✉ ☎

Jewish Professional—35, Manhattan resident, seeks intelligent, attractive woman to share conversation, good times and whatever develops. 6317 ✉ ☎

Flea Market Enthusiast—33, Jewish male professional seeks Jewish female, 27-35, for bargain hunting and romance. Note/photo please. 8078 ✉

Reward! Looking For Miss Right—She's cute, petite, has a great sense of humor. She must be looking for a cute, sensitive Jewish male, 26, professional - enjoys all of life's pleasures. If you have any information leading to where she can be found, get in touch. Phone/photo. 9311 ✉ ☎

Robert Redford Look-Alike—33, tall, trim, together. Looking for beautiful girl, 19-27. Nationality unimportant. Photo for response. 9251 ✉

Pretty Blond—35, 5'6", shapely, spiritual, warm, romantic, loves travel and culture. Seeks slim, handsome male, 30-early 40's. Photo/phone/note. 6306 ✉ ☎

Take A Hike—Or just meander. Male companionship sought by attractive female professional bored by lower Manhattan vistas. Be lively, 35-50, smart, professionally successful and like to travel. I am and I do. 8074 ✉

Special Package Sought—Warm, witty lady seeks caring, menschy guy, 45-55, with life and kids to share. 9316 ✉ ☎

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Beards And Mustaches Turn Me On—So do sensitivity, personality and a sense of humor. This attractive, adventuresome, down-to-earth, Jewish professional female seeks male, 40-54, for meaningful relationship. Note/phone. 8082 ✉ ☎

Pretty Italian-American—Young 38, bright, sense of humor, good values, seeks similar, educated Catholic male, 35-43, to settle down. Photo/letter. 6282 ✉

Elegant, Worldly Brunette—Comfortable at the theater, tennis court or Aspen, seeks romantic, stable, loyal gentleman who is comfortable in blue jeans or tux, who will share my joie de vivre. 8090 ✉ ☎

Man To Man—32, attractive, fit, seeks similar man of substance, passion, integrity. Photo/phone, please. 6266 ✉

Sexy, Successful Woman—43, 5'7", 130, wants same in Jewish man. 6185 ✉

Unforgettable Woman—Art dealer, Jewish, divorced, with brains, looks, body and depth. Desires a winner, 40ish-50ish, Jewish, who's into commitment and crackling jokes. Photo/note. 6313 ✉ ☎

All I Want Is You—Genuine, caring Wall Street professional, 32, 5'11", blue eyes, handsome, Jewish, conventional and eclectic interests, seeks you - a beautiful, special and unique woman. Note/photo/phone. 6290 ✉

Adventurous—Single, white Jewish male, 27, wishes to meet single, white Jewish female, 23-28, for good times and happy days. Sense of humor a must. Note/photo/phone. 6316 ✉ ☎

One Of A Kind—Tall, pretty, blond Jewish female - adventurous, warm, refined - seeks that special man, 42-54, with a zest for travel, tennis, the arts and sparkling conversation. 8052 ✉

Girl Next-Door—Attractive brunette, athletic, sense of humor, writer, 40 - looking for terrific guy. 6267 ✉

Being Single - Has Advantages—Ease of deciding where to spend holidays, no need to call anyone to change plans abruptly, having everything just where you left it, etc. Being born in the early '50s, I have had time to do lots of fun things: live and travel abroad; finish a Masters; get into a career I really like. Yet it would be nice to have someone special to stay up late Christmas Eves with and to vacation with and to live "every-dayisms" with, as partners, for the next fifty years or so. Ancestry? Happy Irish Catholics, practical German Protestants. I am female and live and work in Manhattan. I do not kill whales, build nuclear bombs or start forest fires. If this also describes you, in a male version, please send a note that tells of you and what and whom you are looking for. 9284 ✉

Beautiful MD—34, slim, seeks very intelligent male counterpart, 30's, committed to honesty and love. Photo/phone. 8054 ✉

Diamond And I—Beautiful, strong, multifaceted. Artsy, classy, intellectual gal seeks compatible 50ish man. 8055 ✉

Pretty Equestrienne—Sales executive, early 30's, slim, 5'9", Christian, with a fun, upbeat personality. Seeks bright, well-educated and refined man, 27-42, who is athletic and has a good sense of humor. Someone with good morals, the ability to be emotionally intimate, the desire for marriage. Photo please. 6271 ✉

Very Presentable Wasp Male—40, Greenwich, CT professional, seeks reliable, cheerful female for laughter and romance. 6278 ✉

Physician—White male, 5'11", trim, handsome, good natured, civilized - seeks monogamous commitment with very bright, accomplished, savvy, slender, refined white female, 27-37. Photo. 8056 ✉

Country Man—Tall, fit doctor, 46, who enjoys living in the Hudson Valley, would love to hear from a country woman and see what happens. Photo. 8060 ✉

Let's Share The Wind, Stars, Forever—Good-looking, athletic, Great Neck, LI investor - 42, 6', 170 - seeks thin, outdoorsy beauty for hiking, biking, tennis and suburban life style. Photo. 8089 ✉

Fifth Avenue Attorney/Professor—Beautiful, warm, cultured, 30's, Jewish woman seeks male counterpart. 6272 ✉

Handsome, Athletic Doctor—33, male, 5'9", green eyes, Jewish, loves all that life has to offer. Seeks pretty female counterpart for friendship and romance leading to marriage. Photo/note/phone. 8061 ✉

Gay Jewish Woman—35, bright, pretty, slim, witty, warm, well-educated professional seeks woman with similar attributes for lasting romance. Nonsmoker. Note/photo. 9294 ✉

I Am A 36-Year-Old—Jewish professional who is interested in finding that special friend for a real relationship. I'm looking for a self-sufficient, tall, educated and athletic woman who would enjoy sharing fun-filled days and quiet evenings. Write if you're interested and if you are between 28 and 36 years of age and live in NY or LI. Please send photo. 6279 ✉

Strong Yet Sensitive—White male, 36, 6'2", 178, with positive outlook. Really good-looking professional - artistic, funny, athletic, spontaneous, intelligent, open and emotionally mature. Seeks warm, independent, dynamic woman, 26-38, 5'5" up. Let's talk. Note/photo. 9295 ✉

Educated, Laid-Back, Kind—50's, solvent, Jewish - seeks brainy woman, to 42: tall, sensual, secure, solid, strong. 9296 ✉

Private Pilot—47, seeks female pilot for flying and vacations together. 8092 ✉

Warm, Good-Looking—Unpretentious male, 5'11", slim, 50ish, wealthy - seeks warm, slim, attractive woman, to 45, for permanent relationship. Photo. 6285 ✉

Older Woman Wanted—Handsome, well-built male professional, 29, looking to pamper an assertive, sophisticated and sexy older woman (40-55). Photo please/phone a must. 6286 ✉

Handsome Blond Professional—6'1", 175, 47, very athletic and romantic. Seeks very athletic, shapely, dark exotic female, 30-38. Any race. Photo/note. 9312 ✉ ☎

Raven-Haired, European-Born—Professional woman with brains and beauty would be overjoyed to discover one top quality man, 48-58. 6287 ✉

Late Bloomer—50, tall, slender professional male, sensitive, empathetic, looking for woman who's lively, caring, intelligent, 36-43, for relationship - perhaps leading to family. Note/photo. 9300 ✉

Terrific Guy—(Ask anyone), 35, handsome, successful, athletic and kind, looking to meet a Jewish woman who is intelligent, sensitive, kind of sexy, and who didn't think she would answer one of these in a thousand years. Note/photo appreciated. 9286 ✉

Delectable Doc—Savvy, 30ish, 5'5", cute, warm and exciting - seeks professional male, 30-40, for enduring rendezvous. Photo please. 9301 ✉

TV Journalist—Cherishes communication. If you're a thirty-something woman who does too, let's talk. Letter and photo. 9292 ✉

Successful, Kind Physician—Jewish, 37, athletic, handsome and romantic - enjoys theater, sports, dining and dancing. Seeks intelligent, happy, attractive Jewish female for happily ever-after. Note/photo/phone. 6274 ✉

Absolutely Adorable—Very pretty PhD, big beautiful-eyed, petite brunette seeks stimulating, successful, sensual man, 38-44. 8066 ✉ ☎

Successful Business Entrepreneur—31, attractive, full of energy, seeks cute female, 20-31, for good times, theater, travel, dining, adventure. Photo/phone. POB 610, Carteret, NJ 07008

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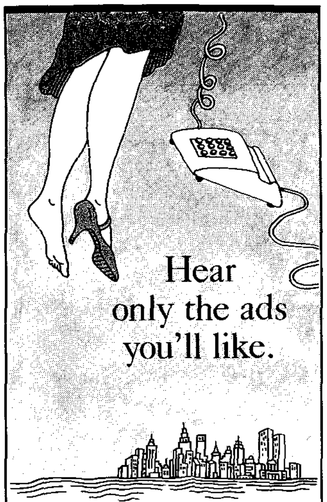
All advertiser messages are accepted at the discretion of the Publisher. Advertisers who neglect to record a message will forfeit this free service.



On 212 ROMANCE, you can indicate the characteristics you prefer and hear only those ads.

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212·ROMANCE
766-2623

Lovely To Look At—Warm, witty, wise, shapely 40ish woman, having raised two incredible kids, now seeks 45ish guy with class, brains, a decent body and a great Mom - for beach, dinner, theater. Handwritten note and photo please. 8081 ✉☎

Affectionate, Warm, Caring—Fun-to-be-with businessman, early 50's, slim, tall. Enjoys ballet, outdoors, stimulating conversation, active in sports, nonsmoker. Looking for one good woman, 40's, with feet on ground and zest for life. Handwritten note/recent photo/phone. 8063 ✉

A Quality Lady—26, Christian, pretty, slim, 5'5", professional and successful. I'm unpretentious, outgoing, fun-loving, value honesty and integrity. Looking to meet an exceptional gentleman for committed relationship. Photo please. 8064 ✉

Successful Entrepreneur At 33—Ivy educated, Harvard MBA, Jewish male, 5'11", very fit, involved in NY social/charity scene, never drink or smoke. Seeking active young lady who enjoys socializing and quiet evenings. 9306 ✉ ☎

"My Mother Deserves The Best"—Wrote my son. "In any case, she won't settle for less. Objectively, I find her worth a whistle, intelligent, warm and a widow. She kids around, is outdoorsy, likes traveling, tennis, music and theater. A gourmet cook, financially secure, living in a condo with a dramatic view. Romantic, with high morals, and nutty enough to ask me to write this. You're 60-70, intelligent, financially comfortable, a nonsmoker. You speak well, take pride in your appearance, and humor doesn't go over your head." 9298 ✉

Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Italian-American Male—44, 6', well-proportioned, south/central NJ home, down-to-earth, likes music, movies, romance, honesty, looking for female, 34-40. Note/phone/photo please. 6269 ✉ ☎

Very Handsome, Very Kind—Very successful, very single, 40, 6' exec - seeks tall, gorgeous, wonderful woman under 35 for serious relationship. Photo please. 1817 ✉

TV/Film Producer-Writer—(30), with a thrill for the road and the pleasures of home, seeks man with keen mind, quick laugh, generous spirit and perennial curiosity. Photo please. 8069 ✉

If Raquel Welch—Wore size 14... Gorgeous lady in great shape seeks tall, handsome, funny "Hercules" for happily ever-after. I'm 42, look 32; you're 35-48 and interested in loving and laughing - into marriage and family. Note/photo/phone please. 8070 ✉

Handsome, Unpretentious, Fun—At 41, this well-built, 5'9" professional is looking to meet a lady who's sweet, alluring, into laughter, music, nature and a dash of impulsiveness. I offer same - plus a mixed bag of much else. Note/photo. 9308 ✉

Female - Hispanic—32, honest, sincere and caring, traditional. Photo. 6293 ✉

Very Pretty, Petite—31, professional. Sets an elegant table and is comfortable and happy in jeans. Seeks one great man, 30's-40's and professional, who is communicative, passionate, funny and sexy, for best friend/lasting love with a woman who's worth it. Note/photo. 6294 ✉

Dashing Detective—Jewish, 35, 5'8", green eyes, searching for Kim Basinger type, 24-35, pretty, voluptuous, passionate, for romance. Note/photo. 9315 ✉ ☎

Wasp MD—Seeks professional woman - to 50, nonsmoker. 6299 ✉

Loving, Handsome—Single Jewish man, 38, Westchester, TV talk show host/teacher - seeks an attractive, stable, kind-hearted, educated, vivacious, unpretentious woman, 26-35, for meaningful relationship. Interests: music, politics, theater, sports, physical fitness. Current photo/note/phone. 6297 ✉

Athletic, Eligible Bachelor, 31—Good-looking professional who likes folk music, Woody Allen movies, volunteer work and Sunday with the Times, seeks slightly neurotic, intelligent woman for great relationship. Photo/phone. 8062 ✉ ☎

Wanted: Real Person—Someone who talks to you, not at you. Someone who believes giving is receiving. Someone who sees the glass as half full. This attractive, never-married professional, 30, is still looking for a "real" woman, 25-35, who shares common interests. These include an equal cultivation of the mind and body, a love for travel and culture, and a voracious curiosity about life. Please send me a note if you agree that nice guys don't always finish last. 9310 ✉

Good-Looking, Outgoing Widower—In great shape, North Jersey home, looking for attractive, classy lady, also in great shape, between 45 and 55. Photo a must, please. 6281 ✉ ☎

A Proper Bohemian—Attractive, single white woman, NYC artist with New England roots, 41; affectionate, low key, intelligent; of some depth but who likes to laugh; seeks single/divorced white man, 38-52, with a desire to share bad times and good over the long term. 6309 ✉

Ready, Willing And Able—Handsome company president, 52, tall, thin, athletic, romantic and Jewish. Looking to settle down with very pretty, thin, bright, sane, down-to-earth lady (37-42), who can share my passion for the beach, pasta, movies and a committed relationship. Sense of humor and photo a must. 8084 ✉

Do You Know Where Your Children—Are? Mine are grown and finally out of the house! Dynamite NJ "woman" seeking a "man" of same experience. Photo gets response. 8085 ✉

Whoops, I Forgot To Get Married!—I built a successful career in the the arts and now this 39, 5'5", witty, attractive Jewish (nonreligious) male wants to share it all with a warm, attractive, intelligent, creative woman. Let's do some movies, travel, summer fun, quiet romantic nights, fall in love, marriage and family. Taller woman okay. Note/photo/phone. 8086 ✉

Widower—60's but fit, educated, white, Christian, professional musician, sensitive, somewhat shy - seeks attractive, sincere female, 45-60, who likes all kinds of music, dancing, museums, nonsmoker. Prefer Westchester. Photo. 8068 ✉ ☎

Highly Selective About Love—Professional with beautiful eyes, great legs and solid character - loves the arts and dirty dancing. Seeks man over 50 with a rich inner life, tall, tender, intelligent, established and sane. Please tell me about yourself. Photo appreciated. 8087 ✉

Romance Is Alive—Creative, successful man, blue eyes, warm heart, stable mind, firm body, seeks intelligent, lovely lady, 32-41. CT/Westchester/NJ. 6288 ✉ ☎

Lady Seeks Gentleman—To enjoy life's special moments together. Must be a man of integrity and distinction with a kind heart and adventurous soul. I am 39, tall, thin, very feminine, well-educated, with a sunny disposition and traditional values. Theater, art, gardening, movies, new restaurants, antiques, ballet, books and leisurely walks are a few of my favorite things. 9183 ✉

Teacher—Male, divorced, 45, looking for similar professional woman, 30 plus, loves kids, outdoors, travel. Serious relationship. Phone and photo. 6284 ✉ ☎

Distinguished, Successful Exec—Tall, good-looking, 55, 185 lbs, divorced, no children - Wasp, well-educated, stable, super, for real person. Seeking equally class act - refined, chic, very attractive, slim female, 35-55, for mutually rewarding relationship. Westchester/CT. Note/photo please. 9236 ✉

Nice Guys Finish First—Smart, sane, funny, honest, tall, loving, single, down-to-earth man required for the relationship of our lives - by attractive female, 38, 5'8", all of the above and waiting for you. 9238 ✉

Nice Jewish Guy—32, central NJ, seeks slim female to share life, sunsets, large popcorns at movies. 6246 ✉

Petite, Adorable Blond Bombshell—From Spain. Seeks successful, sensual, stimulating man, 42-52. 6270 ✉ ☎

"O What Can Ail Thee—Knight-at-arms, Alone and palely loitering?" - La Belle Dame Sans Merci, Keats. Attractive Midwest blond, 26, 5'9", 123, seeks noble knight for sincere romance, travel and life adventures. 6247 ✉

You Were A Tomboy—Scraping knees, skinning knuckles and barely supressing that smug little grin when the boys couldn't keep up with you. You're athletic, funny, bold, smart, strong, and yearning for the man who'll be your lover - and pal. I'm a successful, straight-shootin', good-lookin', not highfalutin regular guy with a sharp wit and good body; very able to work with my head, hands and heart. If you're 25-35, let's meet in NYC (where I live) or in CT (where I work). Write me (I can return your photo). 9283 ✉

Wanted—Very sexy, pretty woman under 35, by tall, handsome, successful Jewish entrepreneur, 45. Photo. 9285 ✉ ☎

Gay Woman—39, pretty, slim, charming, witty, professional, but bothered and bewildered, needs bewitching. Photo please. 8053 ✉

Black Female, 35—Seeks friendship of sincere and caring gent, 33-43. 9287 ✉

War Bride—Ship's officer, 33, 5'8", seeks beautiful, natural blond, thin, independent woman for relationship leading to marriage. My wife will be bilingual, have lived abroad and want children within two years. I am not in the military, but have been in Gulf, Saudi and Israel this year. No smokers. Please send recent photo/note. 6244 ✉

Heart Of Gold—In handsome, athletic attorney, 29. Would love to meet special Jewish woman of warmth, sensitivity and spirit for great relationship filled with laughter, real friendship and romance. Sense of humor, unpretentious nature a must. Photo, please. 9290 ✉

Creative, Director—Retired, 64, NYC. Financially secure. Interests in the arts: painting, ballet, opera, theater. Some speech and physical limitations due to stroke (use cane and wheelchair). Otherwise able to enjoy relationship with woman of similar interests and who has a good sense of humor. Prefer nonsmoker, age 47-58. 9293 ✉

Meet Me For A Margarita (No Salt)—If you're an honest, caring, nonsmoking man with a sense of humor, ready for love and commitment. I'm petite, attractive, Jewish (nonreligious), 30, CT. I enjoy travel, movies, theater, walks on the beach, outdoor cafes. Please send note/phone/recent photo (optional), favorite Mexican restaurant (obligatory). 9303 ✉

Your Favorite Restaurant—On our first date. 52, 5'9", good-looking, slim, very successful, unpretentious, sharing, separated. Lookiing to meet pretty, shapely lady under 45, European woman, prefer South American. Reply 9304 ✉

Attractive Lady—Live in Queens, NY - seek man, 65-70 young. 8076 ✉

Stunning, Vivacious, Cultured—Jewish professional woman, desires MD or lawyer, 34-50, with good values, preferably without childern, for lifetime of love and laughter. Photo. 9299 ✉ ☎

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You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser–and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

SINGLES: Here's Your Opportunity!

The Epicurean Experience

introduces you to special new friends at delicious New York restaurants - all at affordable prices. **Call (212) 889-DINE**

Classical Music Lovers' Exchange®
For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. 800-233-CMLs

Single Professional People—A Selective Dating Organization That Understands Your Special Needs. Compatibility Plus. Free Profile: **212-926-6275 or 201-256-0202**

Old-Fashioned Matchmaking Since 1955-Please call Mrs. Scofield: 914-946-6118

ELITE PARTY: Qualified singles only. Meet In Relaxed Private Settings. Membership Info. **(212) 534-1857.**

Catholic Singles Matching Club—27th yr. Special Professionals Program: MDs, JDs, PhDs, etc... 212-563-1744; 914-472-2021; 201-451-1012; 201-865-1000; 516-542-0330

Crossroads—*The Gracious Way To Meet* Quality Single People. Praised By The NY Times. For Information: **212-972-3594.**

CUPID'S DATING PUB—Serving all NY 12 monthly issues plus 1 year free personal ad. Send 100-word ad plus $35 to: 179-9 RT 46, Ste. 335, Rockaway, NJ 07866

Singles For Sailing—Cocktail Party, 5/16. Sailing Sat/Sun, Jun-Sep. 718-279-2680

Escape From NY!—SUN offers inexpensive weekend trips for single women. Single parents welcome. SUN - PO Box 59174, Phila., PA 19102.

Field's Dating, 212-391-2233—41 E. 42 St. Rm 1600, NYC 10017. Open 7 Days.

Jewish Introductions International—Ages 21-101. Local. Call 1-800-442-9050.

JEWISH SINGLES
MEMORIAL DAY WEEKEND
NJ "Y" Camps in Milford, PA
Do Not Miss This Outstanding Weekend!
Accommodations: **$145/$190 pp.**
ALL-INCLUSIVE - AGES 20's-40's.
CALL **201-575-3333.**

Attention Singles—*Finally a dating service where everyone can meet that special someone absolutely free!* 718-471-8803

MANHATTAN SINGLES, LTD.
Invites you to NY's Hottest New Club **"NOTES"** - Omni Hotel - 7 Av & 56 St
SUNDAY, MAY 19 - 7 PM - $25 pp.
Hot Buffet/Dancing Jackets req.
Call Lana Gunn: 212-744-8515 for Invite.

NY JEWISH DATING DIRECTORY
100s of photos of eligible men & women. Also parties, travel & more! Order now! **800-370-SYJP** (24 hrs). Hear the voice behind the face: **900-36-YENTA ($1.49/min).**

LATIN CONNECTIONS
130 marriages since 1987. Gorgeous South American women. **Call: 407/832-0800**

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GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

Ladies Of Asia—Introducing the Prettiest Asian Women In NYC. Call: 718-359-3741

SCUBA Cert $275. ***JET SKI*** Cert $95. WEEKENDS in JUNE Incl. Rm & Board. N.J.Y. Camp, Milford, PA. **201-575-3333**

Will YOU Be There?
This summer's unique & exciting single's fundraising event will be on **June 26th,** on the floor of a major, historic financial exchange. Only 250 singles, 35-55, will be able to attend this special event. Call now to receive an invitation: **(212) 769-6239**

Asian Love Connection, Inc.—Ladies for life partners. NY/NJ. Call 718-268-LOVE.

Unique Growth Opportunity—In LI/NYC/Rockland available for young, energetic self-starter interested in developing an exclusive social organization for Jewish single professionals. Call 212-722-5124.

SINGLES COUNSELING
Sharyn Wolf, CSW - Author Of "50 Ways To Find A Lover"... Work on meeting & dating skills in supportive group sessions. See Sharyn on the Oprah Winfrey Show on May 17th. **Call 212-518-3162**

Check-a-Mate℠
Is he or she everything they claim to be? For Discreet, Extensive Background Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

STRICTLY PERSONALS

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Partner Wanted—Thriving life needs gal for all seasons - no experience necessary, great benefits, life contract for compatible party. Single Jewish male, 36, good-looking, successful VP, sincere, witty. Enjoys boating, tennis, travel, kids. Desires slim, pretty, 28-35 nonsmoker to share beautiful life. References available. Note/phone/photo. 9321 ✉

Can She Be Sexy And Smart—Sensitive and sell steel? You bet she can! That's when this single female isn't snapping photos, swinging a golf club or tennis racquet or just snuggling. She'd love to meet you if you're a lively, successful, considerate and well-educated fortysomething male. 6312 ✉

Wall Street Professional—NJ male, 35, Scotch-Irish, 6'4". Loves sports, travel, outdoors, fine dining. Seeks serious relationship with woman, 25-34, who shares my traditional values; trusting, sharing and caring. Life should be filled with romance, sincerity, passion, honesty, fun. Is this you? Photo appreciated. 8098 ✉ ☎

Asian-American VP—Wall Street, Ivy, 33, kind, intense, successful - looking for gentle soul to fall in love with. If you are white, 25-35, and want a man for life, write 9319 ✉

Attractive, Single White Male—Physician, mid 30's, seeks attractive woman physician who enjoys theater, foreign films and museums. Recently moved to Florida but frequents NYC often. Looking for love and marriage. 9317 ✉

Renaissance Gentleman—CT professional with elan and idealism - handsome, slim, 38, athletic build, desires captivation by lovely, alluring, nonsmoking lady enchantress - sleek, sultry, sexy, slim, fit soulmate, endowed with that rare blend of intelligence, sensitivity, sensuality and humanism, for romantic, passionate and blissful union and sharing life's pleasures and woes. Photo please. 6311 ✉

Danny Kaye To Leonard Bernstein—Vivacious, fun-loving, very attractive brunette - loves life, music, theater, tennis, good times and great wine and much more. Looking for same. Note/photo/phone. 8097 ✉

Attractive White Female—40's, classy, seeks another attractive white female for friendship. Nonsmoker. 8102 ✉ ☎

Warm-Hearted And Loving Redhead—Interior designer - very attractive, 5'7", 50-something, with a great sense of humor and down-to-earth personality. Looking for a serious and fun-filled relationship with a sensitive man. Nonsmoker. 9314 ✉ ☎

Strictly Personals
BY PHONE

A SOUND RELATIONSHIP

When you buy a Strictly Personals ad, you now have the option of getting phone calls as well as letters. You record a telephone message on a private line we supply. Ask for a photo, letter, whatever. Respondents listen to your recording and leave a message. And there's no charge beyond the cost of your ad. For more information, call 212-643-6452. To place an ad, call 212-643-6500.

All ads and messages are subject to the publisher's approval.

NEW YORK MAGAZINE

Incurable Romantic—Looking for his match to fall head-over-heels in love with. It is very difficult to describe oneself in a few short lines, but here goes... Successful entrepreneur, 6'2", 185 lbs, 44 years young, educated, Jewish (not religious) and easy to look at. Also considered to be an all-around nice guy, a real good friend and possess a good sense of humor. Some of my interests include exercise, staying fit, all water sports, theater, fine dining, travel and the best of everything life has to offer. In addition, enjoys long walks on secluded beaches, candelight dinner for two and listening to soft music in front of a burning fireplace. I am spontaneous and will fly anywhere on a moment's notice. If you are a woman who is a pretty, slim, sincere nonsmoker, able to give as well as receive, then go for the gold. Drop me a line or two with a recent photo and phone number and just possibly live a storybook ending. 9323 ✉

Tall, Trim, Passionate Gentleman—In his vigorous 60's, with excellent credentials and a fine sense of humor, wishes to meet a slender, shapely lady under 55. All metropolitan area. Phone/photo. 6323 ✉

Urban Woman—Warm, exciting, 60's young, playful/best friend/lover. Seeks secure male counterpart. Photo. 8100 ✉ ☎

50-Year-Old—Divorced biology professor. Bearded, bespectacled, slightly paunchy with a sense of humor, a measure of charm and a passion for art, music and literature. Interested in a serious relationship with a younger, attractive woman with intelligence, good character and pleasant disposition. Photo please. 6307 ✉

White Christian Female—22, seeks male 22-27, for fun, love, and lasting relationship. Note/phone/photo please. 9325 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 707

BY MARY ANN MADDEN

epoxymoron—nonstick glue.
foxymoron—an oxymoron.
xeroxymoron—a contradiction in terms, terms, terms.

soylentgreencard—permit to find housing for nonresident lentils.
ghiscard—i.d. for any ousted president.
dishonorabledischargecard—void at finer stores, restaurants, and hotels throughout the world.

Above, surprix fixe. Competitors are invited to redefine one existing word (up to) three different ways by adding an invented "prefix."

Results of Competition 704, in which you were asked to supply gossip of past, present, or fiction.

Report: Insiders are asserting that blind items sent to a certain editor are "exclusives." However, this reporter has learned that the following were, uh, duplicated: MME. DE FARGE knitting tiny garments? . . .HESTER PRYNNE and DAVID LETTERMAN a newsome twosome. . . . JULIA PHILLIPS seen dining with friends at Morton's. . . . Splitsville for the Fall River BORDENS. . . . In her new tell-all book, RAPUNZEL really lets her hair down. And DORIAN GRAY everywhere. The daintiest route to winning this one: Pick the language of gossip and fit the person into it, instead of the other way round. Or vice versa. Whichever comes first.

First Prizes of two-year subscriptions to "New York" to:

The WELDS have decided to call it a day. . . .
Steve Brody, Yorktown Heights, N.Y.

Just in from Thornfield Hall: 'DINKY' ROCHESTER has hired another "governess." No comment from MRS. R. We haven't seen *her* in ages. . . .
Barbara A. Huff, N.Y.C.

. . . macabre scandal rumored at local motel, but owner NORMAN BATES is keeping mum. . . .
Jack Rose, N.Y.C.

CHARLES DARNAY and SYDNEY CARTON: Separated at birth?
Susan Harriman, San Francisco, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

. . . wasn't that MR. SATANIC VERSES himself we spotted lunching at Orso?
Tom Bratsche, Forest Hills, N.Y.

What GAME-SHOW HOSTESS is writing an a-u-t-o-b-i-o-g-r-a-p-h-y?
Barley Ward, Raleigh, N.C.

His many friends have been teasing HENRY JEKYLL because he's never at home in the evening. Is she a blonde or a brunette, Doc?
Albert Komishane, Elizabeth, N.J.

And Honorable Mention to:

Travel restrictions ahead in the JAMES MORRISON WEATHERBY GEORGE DUPREE household.
John Blumenthal, Rye, N.Y.

CHEVY CHASE has signed with NBC to do a new fall series. . . .
Lucille Bacher, Stony Brook, N.Y.
similarly: Brook Minges, Battle Creek, Mich.

VIN VAN GOGH turning a deaf ear to all invitations. . . .
E. Stallworth, Willow Grove, Pa.

What HEIR TO THE THRONE has recently been seen with a blonde domestic in transparent footwear?
Dan Schustack, Hillsdale, N.J.

The next craze at the Mount Olympus gym? Look out for MEDUSA's new Staremaster.
Chris Doyle, Burke, Va.

Whither the rift rumors now that the MACOMBERS are happily packing for safari?
Louise Jackson, Fall River, Mass.

Bon voyage to PHILEAS FOGG and his French companion. London intimates are making book on how long the odyssey will last. . . .
Tom Lester, Los Angeles, Calif.

Pals say the kaput HANNIBAL LECTERS will split everything down the middle. . . .
Jack Rosenbaum, Sarasota, Fla.

New College, Oxford, reports that W. A. SPOONER will soon be hearing bedding wells. . . .
Tony Reeder, Brigham City, Utah

GALILEO GALILEI has been spotted going around in the wrong circles. . . .
J. Bickart, Washington, D.C.

All three SERGEYEVNA gals rumored to have entered the Miss Moscow pageant . . .
Bill Homisak, San Francisco, Calif.

We hear the HANS BRINKERS are on thin ice. . . .
Craig Wolfson, Waltham, Mass.

Palace insiders deny reports of trouble looming in the ODYSSEUS household. . . .
Anne P. Milord, N.Y.C.

Normandy to Hastings: DUKE WILLIAM and entourage. . . .
Peri Crystal, Scarsdale, N.Y.

Babylon buzz: Young PYRAMUS is dying to know, can THISBE love?
Karen Bracey, Burke, Va.

Is GREG LOUGANIS about to take the plunge?
Rita Wolfson, Spring Valley, N.Y.

. . . This just in from CHEVY CHASE . . . ROSENKRANTZ and GUILDENSTERN still dead. . . .
Richard Fried, Brooklyn

DORIAN GRAY doesn't look at all himself these days . . .
Don Hauptman, N.Y.C.

CLARENCE and VINNIE DAY are expecting . . .
Sally Levine, Chicago, Ill.

. . . Is GENGHIS KHAN aware of the rumors that he may be blackballed by the snooty Sack and Pillage Country Club?
Herb Greenhut, Bronx

. . . H. DUMPTY arrested for crack possession. . . .
Walt Tanski, Troy, N.Y.

All Paris agrees, for wild soirées, the MARQUIS DE SADE is the one to beat. . . .
Dougls Braverman, Southfield, Mich.

ALEX TREBEK's job may be in jeopardy. . . .
Dom Graizzaro, Spring Valley, N.Y.

We hear PAUL BUNYAN has a new babe, and Mrs. B. knows all about it. . . .
Richard P. Monley, Birmingham, Mich.

EDMUND DANTES relocating from Château d'If to Champs Élysées. . . .
Karen M. Crudo, Watervliet, N.Y.

. . . PEASE PORRIDGE INN closed for food violations. . . .
Teddy Huxford, Skaneateles, N.Y.

Word's out that ATTILA is unhappy with his press agent. . . .
Louis B. Raffel, Northbrook, Ill.

Which FIRST LADY and what SERPENT shared lunch in the garden? . . .
Denise Accardi, Huntsville, Ala.
sp. ment.: David Chasman, Beverly Hills, Calif.

A certain much-embarrassed EMPEROR has filed a multi-million-dollar suit. Insiders say it is totally without substance.
Neil Atkinson, N.Y.C.
sp. ment.: Lucy Greenberg, Boston, Mass.

. . . the MARX BROTHERS acting silly again. . . .
Tony Geiss, N.Y.C.

. . . Seen around the agora: recently widowed JOCASTA in the company of a man half her age. . . .
Laurie Foust, Isla Vista, Calif.

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NEW YORK MAGAZINE

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Friday, 10:30 A.M. to

4:30 P.M.

. . . was that MICKEY ROONEY with DANNY DEVITO engaging in small talk at Sardi's?
Jerry Zakrzewski, Kearny, N.J.

Nutritionist JOHN ("JACK" to his pals) SPRATT's "No-Fat Gourmet Cooking" will be out this fall. Oddly enough, AMANDA SPRATT is planning a cookbook of her own. . . .
Judy Simkow, University Heights, Ohio
sp. ment.: Susan Moloney, West Milford, N.J.

COLES to new castle.
similarly: Ben Morgan, Catalina, Calif.; G. Zuckerman, Flushing, N.Y.

. . . is PHINEAS T. BARNUM freaking out? . . .
Cassie Graizzaro, Spring Valley, N.Y.

. . . Chicagoans are whispering that PAT ROBERTSON refuses to fly into or out of an airport named for an atheist. . . .
Grace Rasellone, Barnegat, N.J.

Whose nephew was recently seen in a barebodkin shop near ELSINORE?
Jay Tischenkel, Miami, Fla.

KING KONG and his new bride having big in-law problems. . . .
David G. McAneny, Newtown Square, Pa.
sp. ment.: Al Morgan, Dummerston, Vt.

G. STEIN's pal PABLO PICASSO's no square. . . .
L. Soth, Northfield, Minn.

What VENETIAN ADMIRAL thinks his wife has a sailor in every port?
Joel F. Crystal, Scarsdale, N.Y.

. . . worried castle insiders report that DR. F spends his nights tinkering with an unusual large Lego set. . . .
Gerald Adler, Los Angeles, Calif.

. . . a certain Catskill mother of six claims Mynheer VAN WINKLE is seldom caught napping. . . .
Marilyn Napier, Los Banos, Calif.

. . . GOLIATH is complaining publicly about rock-star DAVID. . . .
Robert Bosnak, Baden, Pa.

. . . MACAULAY CULKIN raising more than a few eyebrows. . . .
Fran Gialamas, Fox Chapel, Pa.

. . . move to new digs has not dampened the spirits of lady-killer MAX DE WINTER and his wife, what's-her-name. . . .
Gail Golladay, Lakewood, Ohio

. . . at last night's opening, CHARLIE BROWN looked drawn. . . .
Mark Wolfson, Spring Valley, N.Y.

. . . that gorgeous hunk DORIAN GRAY has had plastic surgery again. He denies it, but trust me. . . .
Ghislaine Bauernfreund, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 707, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by May 24. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 24 issue. Out-of-town postmarks are given three days' grace.

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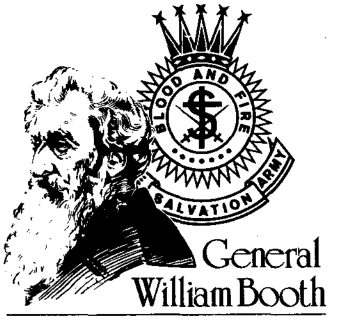
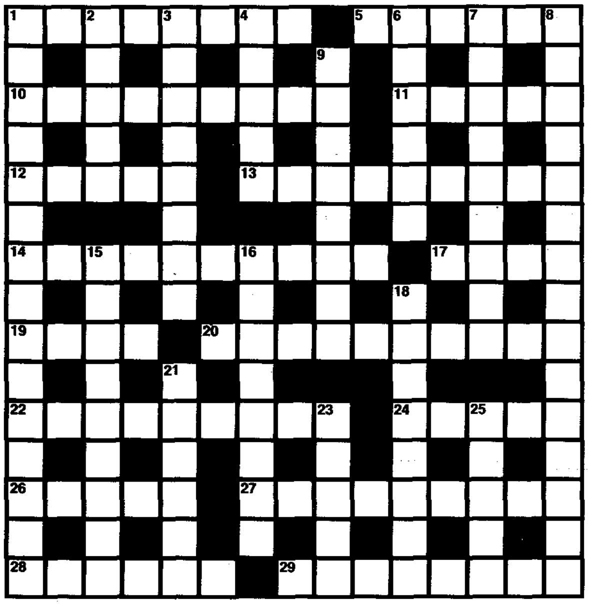


NATIONAL
SALVATION ARMY
WEEK IN 1991 IS:
MAY 13-19

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- **1** Editor who makes an embarrassed looking player. (8)
- **5** Ring for a variety of claret. (6)
- **10** One name for a craftsman. (9)
- **11** Original play? (5)
- **12** Writing back about drink as source of energy. (5)
- **13** Statement of policy often aims to be different. (9)
- **14** Noble sites unusually on show. (10)
- **17** Shower to make one hide. (4)
- **19** Give up about a pound for entertainment. (4)
- **20** You enter race in place of justice. (10)
- **22** Runs down animals behind their lair. (9)
- **24** Make fresher concerned with college. (5)
- **26** Charge one to live among beginners. (5)
- **27** One that burrows with an article behind a tree to supply a museum. (9)
- **28** Surrenders crops. (6)
- **29** Needles make decoration with unusual silks. (8)



DOWN

- **1** Page in daily papers not used for sports news. (4, 7, 4)
- **2** In what is achieved queen makes up for idler. (5)
- **3** Frame as fitted into building material. (8)
- **4** Drug taken by good conservative in honour. (5)
- **6** Not fast as a bit of publicity over the rent. (6)
- **7** Start treating a philosopher in preparation for marriage. (9)
- **8** Suffer an electoral misfortune although there is a fair means of getting compensation. (4, 2, 3, 6)
- **9** Dealer who has to manage in between a little credit. (8)
- **15** Can be disciplined when some water is put into the furniture. (9)
- **16** One boy goes without cornflakes for a vessel. (8)
- **18** Fuel which is fifty per cent cleane
- **21** Pondered being made into a hot drink. (6)
- **23** If he lost heart the gentleman would display a return of prejudic
- **25** Requires a river rising in two directions. (5)

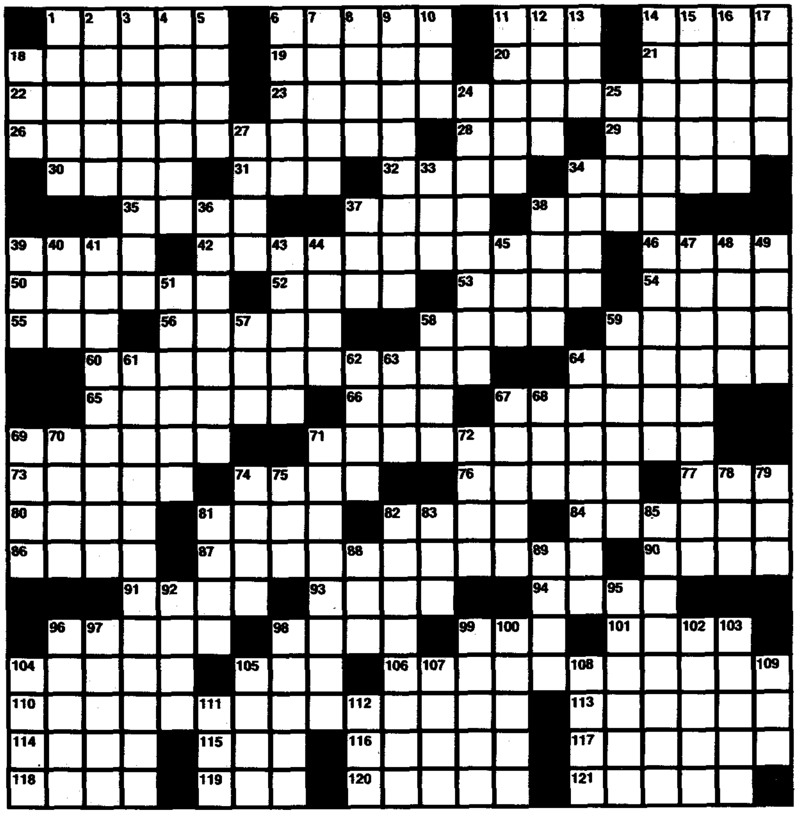
'MURDER, AGATHA SAID': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

- **1** Salk's conquest
- **6** Protrude
- **11** Bar none
- **14** "—— be Queen o' the May"
- **18** Stickler's concern
- **19** Voice a view
- **20** New state of India
- **21** Balm
- **22** Old Spanish kingdom
- **23** "The Murder ——"
- **26** "Murder ——"
- **28** Crossed out
- **29** A fiddler and a pianist
- **30** Allot, with "out"
- **31** Land bordering Leb.
- **32** London gallery
- **34** Allow entrance
- **35** Singer Clapton
- **37** Jitterbug's music
- **38** Ogler
- **39** Beggar's cry
- **42** "The Murder at ——"
- **46** Former USSR secret police
- **50** Bailey of the comics
- **52** Barbecue bones
- **53** "When —— a lad . . ."
- **54** Fractions of francs
- **55** Gear tooth
- **56** As thin as ——
- **58** Successful realtor's sign
- **59** Fern seed
- **60** "The Murder ——"
- **64** Brutus's victim
- **65** Snapshots
- **66** Dadaist artist
- **67** Evergreen tree
- **69** Stay attached
- **71** "Murder ——"
- **73** Feel one's way
- **74** Hex
- **76** Ardennes river
- **77** Le Duc ——, 1973 Peace Nobelist
- **80** Nepal dynasty
- **81** Charged atoms
- **82** Hatchbacks, e.g.
- **84** First-generation Japanese-Americans
- **86** What accomplices do
- **87** "Murder in ——"
- **90** Basilica area
- **91** Seance signals
- **93** Oliver Twist's request
- **94** Gun down
- **96** Typical De Mille movies
- **98** Soon
- **99** Unaccounted-for GI
- **101** Castle's surround
- **104** Bar seat
- **105** Boxing great
- **106** "A Murder ——"
- **110** "—— Murders"
- **113** Coated, as with silver
- **114** Opposed
- **115** Hero of the Confederacy
- **116** Valerie Harper sitcom
- **117** Cylindrical
- **118** Autumn pear
- **119** Lady Windermere's possession
- **120** Emulated Betsy Ross
- **121** Squirrel away

DOWN

- **1** Jewish spring festival
- **2** Speechify
- **3** Least weighty
- **4** Compound similar to another
- **5** Atlanta arena
- **6** Oafish ones
- **7** —— grabs (available)
- **8** N.Y. commuter train line
- **9** Nonconformist early Christians
- **10** Brain scan, for short
- **11** Concur
- **12** Insert bullets
- **13** Resinous matter
- **14** "Murder ——"
- **15** New Zealand native
- **16** Test for fit
- **17** Partner of ends
- **18** Fido's foot
- **24** Outer side
- **25** Place for Sonny Boy
- **27** Moneyed
- **33** Second Mrs. Sinatra
- **34** Caustic substances
- **36** Repeat
- **37** Triangular sail
- **38** Victorian exclamatio
- **39** "The —— Murders"
- **40** Before Virgo
- **41** Sound enhancer
- **43** Onetime New York Indians
- **44** Junior town: abbr.
- **45** Homophone of 11-Across
- **47** Stiff-legged marching style
- **48** Aqua ——(distilled v
- **49** Drug addict
- **51** Punjab city
- **57** Nitrogen prefix
- **58** Last year's frosh
- **59** Hollandaise, et al.
- **61** "—— Murders"
- **62** Breed of cat
- **63** Scrap of food
- **64** Of the skull
- **67** Earthquake
- **68** Foot: Lat.
- **69** Taj Mahal locale
- **70** Lackluster
- **71** Sleeplessness
- **72** —— avis
- **74** Namath namesakes
- **75** Entrance signs
- **78** Not hers
- **79** Simple sugar
- **81** Devilkins
- **82** Cliffside road
- **83** Downed dinner
- **85** Ginza goodbye
- **88** Nanki- ——
- **89** "No man —— island
- **92** Basic-rights org.
- **95** Charm against harm
- **96** Cultural group: prefi
- **97** Keats's colleagues
- **98** Standish's rival
- **99** Bea Arthur role
- **100** Out of favor
- **102** Play divisions: Fr.
- **103** With which to bite
- **104** Plunge the dagger
- **105** Out on the deep
- **107** Snail-paced
- **108** Makes a choice
- **109** H.S.T.'s successor
- **111** Helper for Santa
- **112** Annals units: abbr.



Solutions to last week's puzzles appear on page 9

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*Based on the average of the 8 largest standard VISA/MasterCard issuers' APRs as published in the Main Survey of RAM Research's Bankcard Update 3/91. Some issuers may offer other cards with lower rates.**For cash advances, 18.40%. The rates are adjusted semiannually based on the Prime Rate as listed in The Wall Street Journal. The Optima Card is issued by American Express Centurion Bank. © 1991 American Express Centurion Bank.

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MR2

HANDLE WITH PASSION.

Passion is the 1991 MR2 Turbo's soul. The passion of Toyota designers to whom performance is the difference between cars that are meant to be driven and cars that are just meant to get you from here to there.

If passion is the MR2's soul, its heart is an engine that pumps out 200 turb charged horsepower and can take you from zero to 60 in 5.96 seconds.* Thank to its mid-engine design, the MR2 has the handling to handle that power.

Inside, the MR2 is an ergonomic tour de force and has the feel of a true cockpit. It's got a driver-side air bag Supplemental Restraint System (SRS)** and, for those unlikely occasions when the road isn't entertainment enough, there is an optional seven-speaker stereo system with both cassette and compact disc players.

Why did Toyota build the MR2 Turbo with so much passion? So it could be handled with passion.

"I love what you do for me

TOYOTA

[illegible] Buckle Up! © 1990 Toyota Motor Sales, U.S.A., Inc. [illegible] System (SRS) which activates in a front-end [illegible] three-point lap and shoulder belt system, and the air bag may [illegible]